



VARIETIE
OF
LUTE-lessons:

Viz.

Fantasies, Pavins, Galliards, Almains, Corantoes,
and Volts: Selected out of the best approved
AUTHORS, as well beyond the Seas as
of our owne Country.

By Robert Dowland.

Whereunto is annexed certaine Ob-
servations belonging to LUTE-playing:
By Iohn Baptista Besardo of Vifonti.

Also a short Treatise thereunto appertayning:
*By Iohn Dowland Batcheler of
MUSICK E.*

LONDON:
Printed for Thomas Adams.
1610.



TO THE RIGHT WORSHIP-
FULL, WORTHY, AND VERTVOVS

Knight, Sir Thomas Mounson.



Y R, the gratefull remembrance of your bountie to me, in part of my Education, whilst my Father was absent from *England*, hath embouldned me to present these my first Labours to your worthines, assuring my selfe that they being *Musicall* will be acceptable to the Patron of *Musicke*, and being onely out of duety Dedicated, you will daine to receiue them as a poore Testimonie of his gratitude, who acknowledgeth himselfe for euer vnable by his vttermoſt seruice to merit your Fauours. All that I can is to pray to Almighty God for the health and prosperitie of You and Yours, which I will neuer cease to doe.

Your Worships in all duety,

Robert Douland.

To the Readers whoſoeuer.



Gentlemen: I am bold to preſent you with the firſt fruits of my Skill, which albeit it may ſeeme hereditarie vnto mee, my Father being a Luteniſt, and well knowne amongſt you here in England, as in moſt parts of Chriſtendome beſide. I am ſure you are not ignorant of that old ſaying, *Labore Deum omnia vendere*: And how perfection in any ſkill cannot be attained vnto without the waſte of many yeeres, much coſt, and exceſſiue labour and induſtrie, which though I cannot attribute to my ſelfe, being but young in yeeres, I haue aduentured like a deſperate Souldier to thruſt my ſelfe into the Vant-gard, and to paſſe the Pikes of the ſharpeſt Cenſures, but I truſt without daunger, becauſe we finde it true in Nature that thoſe who haue loued the Father, will ſeldome hate the Sonne. And not vnlike in reaſon that I ſhould diſtaſt all, ſince my meanes and helpes of attaining what I haue, haue bene extraordinary. Touching this I haue done, they are Collections gathered together with much labour out of the moſt excellent Authors, as well of thoſe beyond the Seas, as out of the workes of our owne Countreimen. The Treatiſe of fingering I thought no ſcorne to borrow of *Iohn Baptiſta Beſardo* of Viſonti, being a man generally knowne and honoured for his excellencie in this kinde. But whatſoeuer I haue here done (vntill my Father hath finiſhed his greater Worke, touching the Art of Lute-playing,) I referre it to your iudicious cenſures, hoping that that loue which you all generally haue borne vnto him in times paſt, being now gray, and like the Swan, but ſinging towards his end, you would continue the ſame to me his Sonne, who in the meane time will conſecrate my beſt indeuours at the ſhrine of your fauours, and ſhall euer remaine obliged vnto you for your curteſies to the vttermoſt of my power.

Robert Dowland.

Thomas Smith Gent:
In Praise of the Worke.

WHere Merit far ſurmounts the pitch of Praise,
The Good-worke there, tranſcends the reach of Words:
This Worke is ſuch: then good-words cannot riſe
Their waight ſo high as theſe Hea'n-scaling Cordes:
Then let their vertue their owne glory riſe,
Leaſt it be ſaid a Smith hath forg'd their praise.



NECESSARIE OBSERVATIONS BELONG- ING TO THE LUTE AND LVTE-

playing, by *John Baptisto Besardo* of *Vifonti*: with

choise varietie of *LVTE*-lessons, partly inuented, and partly Col-
lected out of the best *AUTHORS*, by *Robert Dowland*,

and *John Dowland* Batcheler of

MUSICK E.



Here thou hast (gentle *READER*) a fashion of practi-
sing on the *LVTE*, such as I could gather out of the
Oblervations of the famous and diuine *Laurencinus*,
others, and mine owne: comprehended in a few rules,
which I haue heere set out with as much care and
diligence as I possibly could, by which thou mayest
more easily obtaine the right practise on the *LVTE*.
Take therefore this worke of mine in good part, who-
soever thou art that readest it, with a minde to profit
thy selfe: yet thinke not I set it forth to the end to draw
thee away from the liuely teaching of thy Maister,
(whose speach doth farre exceede all writing,) or pre-
sume to teach those which are Maisters in the *ART*

these triuiall wayes, but I offer helpe to young beginners, and such as oftentimes want a
Teacher, which it will not be vnpleasing for them to vse, when they finde themselues wea-
ried with those difficulties which lightly befall young learners. Neither would I haue thee
thinke that in this I detract from the other differing wayes, which other men doe vse, nor
vnfitly, so that there be reason for them, and an easie gracefulness in them. For a man
may come to the same place diuers wayes; and that sweet Harmony of the *LVTE* (the ha-
bit whereof wee doe daily affect with so great trauaile) may strike our eares with an elle-
gant delight, though the hand be diuersly applyed. Yet know as I am free from all such
ambition, so, that I would with all my heart haue given thee the habit and power to play
well, rather then the meanes of learning to play, if it were possible to be had without
labour.

Whosoever therefore will vse these our rules, if hee be wholie raw in the *ART*, aboue
all other things let him perswade himselfe, that the knowledge of this *ART* though it be
hard, yet it is easilie to be obtayned by him that is in this sort conditioned. First, if hee
haue no great defect, and haue that naturall desire towards *MUSICK E.*, which hath beene
the founder of excellencie in euery *ART*: Secondly, if hee stint himselfe in his learning
with such labour and exercise that is moderate, and continuall, not such vnreasonable
paines as many doe weary themselues with: Thirdly, if he be patient for a good long time,
for commonly this brings vs whether wee will or no to the highest of the *SCIENCES*. To

Necessarie Obseruations

these if hee adioyne the industrious and liuely instructions of a Teacher, that is a good Artist, hee cannot but hope for a reasonable habit in a short time. If therefore thou shalt be thus qualified and minded, and want a Teacher (whom indeed I would rather wish thee.)

To chuse a
LUTE for a
learner.

First and formost chuse a LUTE neither great nor small, but a midling one, such as shall fit thine hand in thine owne iudgement. Yet I had rather thou didst practise at first on a LUTE that were somewhat greater and harder, vnlesse thy hand be very short: because that is good to stretch the sinewes, which are in no sort to be slackned. For there are which do sometimes without a LUTE forceably pull and lengthen their fingers. Others there are that laying their hand on a Table, or some like thing, doe spread their fingers as broad as they can possibly. Others there are that oftentimes anoint their fingers with oyle of *Tartar*. Though I know the vse thereof is good to make a nimble hand, rather by the often report of many others, then by any approued experience of mine owne. Howsoeuer, it is most necessarie at least for the beginner to handle the LUTE often, yet neuer but when thy *Genius* fauours thee, that is, when thou feelest thy selfe inclyned to *Mysicke*: For there is a certaine naturall disposition, for learning the *Arts* naturally infused into vs, and shewing it in vs rather at one time then another, which if one will prouoke by immoderate labour, he shall fight against Nature. Therefore when thou shalt finde thy selfe aptlie disposed, and hast time and opportunitie, spare no paynes, yet keepe this course.

What lesson to
begin withall.

Chuse one Lesson thy selfe according to thy capacitie, which giue not ouer by looking ouer others, or straggling from one to another, till thou haue got it reasonably perfect, and doe not onely beginne it by going through it to the end at first sight, but examine each part of it diligently, and stay vpon any one point so long (though thou play it ouer a thousand times) till thou get it in some sort. The like you shall doe in all parts of the said Song, till you shall finde your selfe prettily scene in it. It will not little help you to get it without booke: for whilst the minde is busie searching here and there for that which is written, the hand is more vnapt to performe the Note, and all the difficultie the LUTE hath, which for the most part is imputed to the fingers, should rather be attributed to the varietie of the Rules, which are in this respect to be obserued, all which doe rather depend vpon the minde, then on the hand.

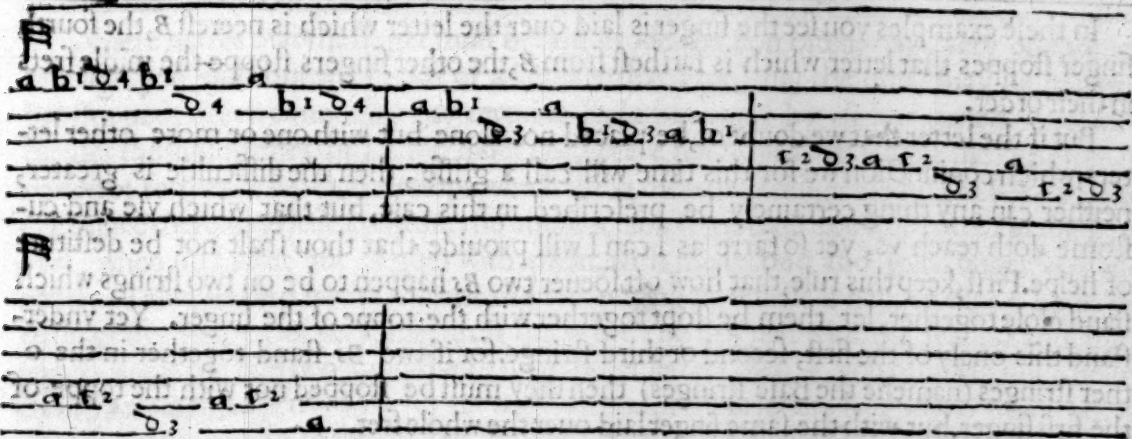
And although most men doe vse themselves at the first to the hardest Lessons, that afterwards they may haue the easier passage, yet would I not perswade young beginners so, for feare least such difficulties should cause a loathing in them, and consequently a giuing ouer of their practise: but I had rather an easier Lesson were set them at first, which is not intricate by reason of many Griues or stops (as you call them) and in displaying whereof one shall not neede to lay his fingers crosse the necke of the LUTE. And this I would haue vsed vntill the hand be a little brought in vre. And in this Lesson I would not haue many or diuers changes of the Time: for I haue knowne by experience that this hath been more hard to many then all the rest. Wherefore in taking such Lessons be diligently carefull in marking both your hands, which being they are the chiefe and indeed the instrumentall parts of this practise, therefore for the vse of them take these precepts hereafter set downe: beginning first with the left hand, because that is as it were the mother of the Melodie, the other doth vnfold the Melodie conceiued, and so sounds it to our Eares.

For vsing of
both hands to-
gether.

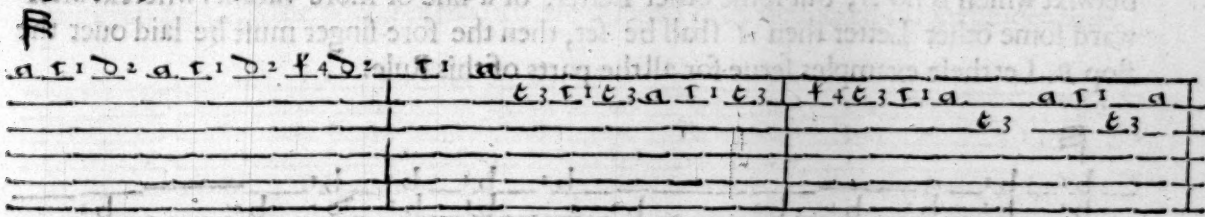
Wherefore take speciall heede, lest the right hand touch the Stringes before the left hand stop them, and carrie your left hand so in holding the necke of the LUTE with a good grace, your thumbe must be set vpon the middest on the backe of the necke, which must likewise with the other fingers as they goe vp and downe vpon the LUTE be gently moued and follow them the way they goe. Now if you would know with which finger euery letter is to be stopped, first enquire diligently whether the letter be it selfe alone, or ioyned with other letters: For if it be alone, then this order must absolutely be kept. The first Finger must serue to stoppe *B*, the second for *C*, the third and fourth for *D*. alwayes, so that the fourth finger serue the fift or fourth string, and the third finger the other stringes, as for example:

But

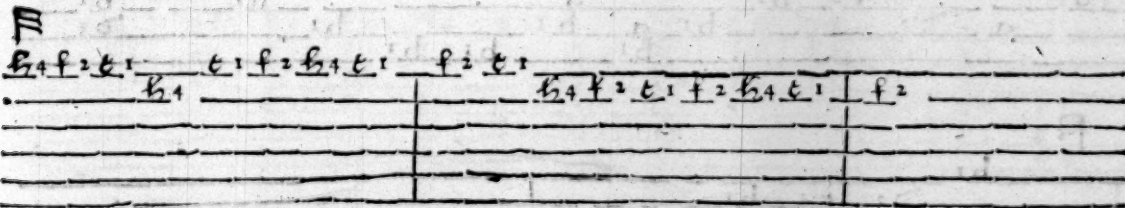
belonging to Lute-playing.



But if the letters be set in Stoppes lower then *D.* then keeping the same order with your fingers you must goe lower with your hand, and that letter which stands neereſt the Bridge muſt be ſtopped with the little finger and the other letters which are about with the other fingers, as you may ſee in theſe examples :



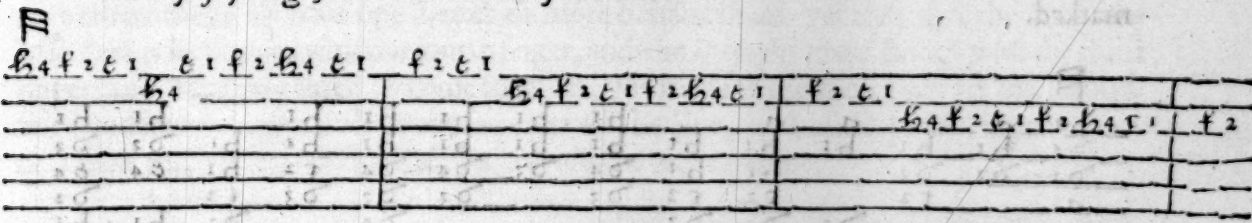
And in this other.



Also if such letters singly placed beyond the fret *D* shall happen to be in more strings then two (as for example in these Diminutions following) and no *A* put amongst them, they must be stopped with the fore-finger laid over halfe the fret of that letter which is nearest *B*, or with the fore-finger laid over the whole fret. The finger must be laid over halfe the fret if the Diminution goe no farther then three strings: over the whole if you strike more or all the strings. This Rule will seeme more plaine perhaps out of the examples which follow:

A Diminution
is a Crochet,
Quaver, &c.
Of laying the
finger crosse
fret.

An example, wherein the first finger is to be laid over halfe the fret E. onely in the three first strings, where A. is none of the Letters.



An example, wherein the fore-finger must be laid over all the strings in the fret C.

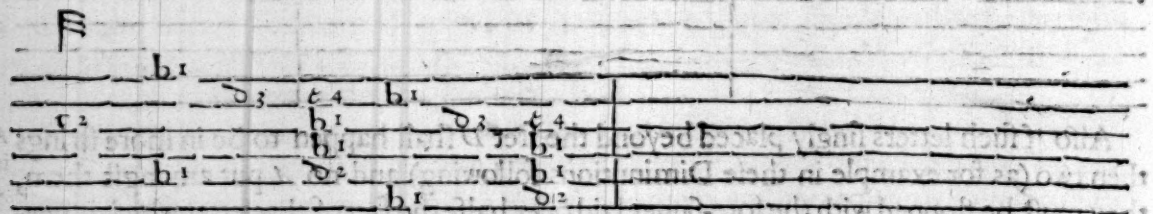
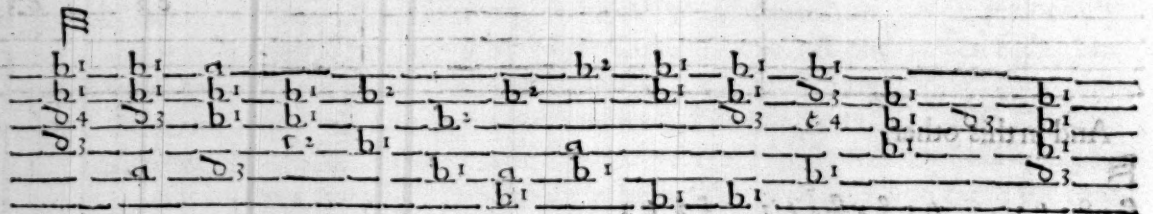


Necessary Observations

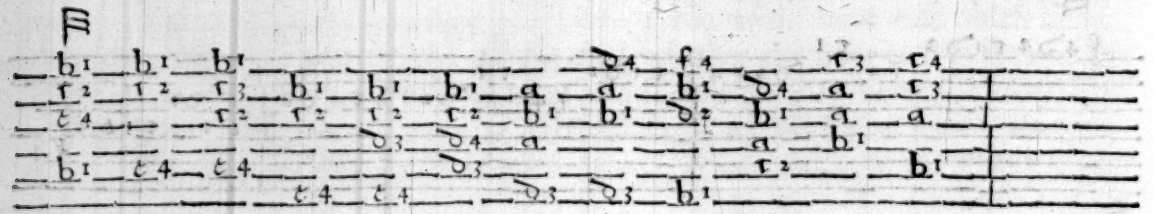
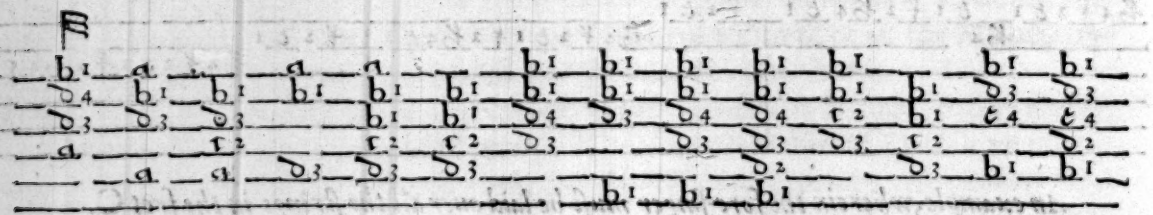
In these examples you see the finger is laid over the letter which is neereſt *B*, the fourth finger ſtoppes that letter which is fartheſt from *B*, the other fingers ſloppe the middle frets in their order.

The second Rule is, that whensoever two *B*s are sounded on two Strings, that are not close together, but haue the Letter *A*, betwixt them or more Letters, then let such *B*s be stopped with the fore-finger, and second finger.

The third Rule is, that whensoever the said *Bs* shall happen to be on two or more strings, betwixt which is no *A*, but some other Letter, or a line or more vacant: wherein afterward some other Letter then *A* shall be set, then the fore-finger must be laid over the stop *B*. Let these examples serue for all the parts of this Rule.



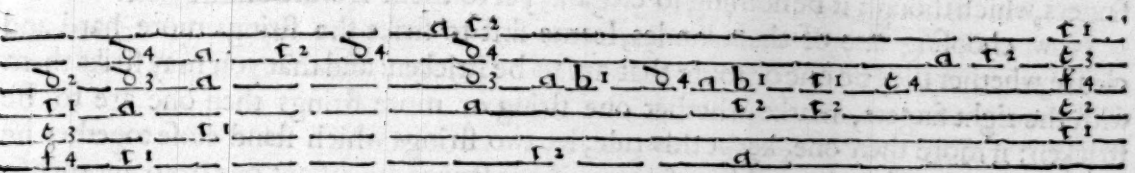
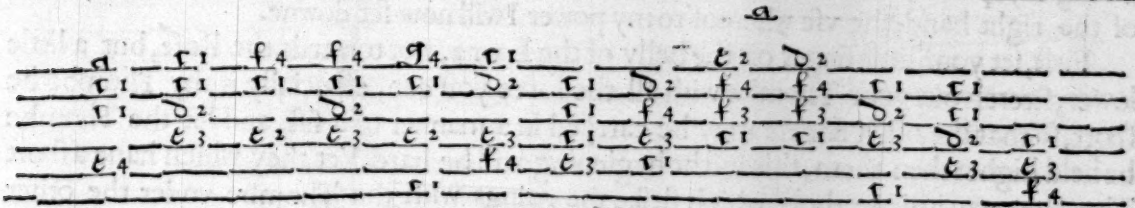
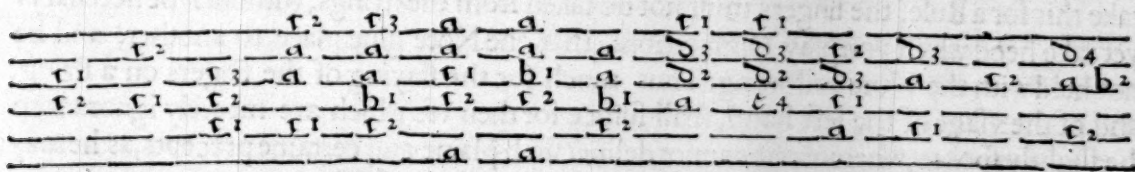
And because it is impossible to set downe in writing particularly all these things, which we shall finde by daily vse, necessarie to concerne this Chapter, I haue placed here certaine of the common griffes or stops, wherein are one *B* or many, which must be stopped eyther laying the finger flat ouer the Fret, or otherwise, which you may easily perceiue, if they be written together in more places then two, in such forme as you see them here marked.



Where

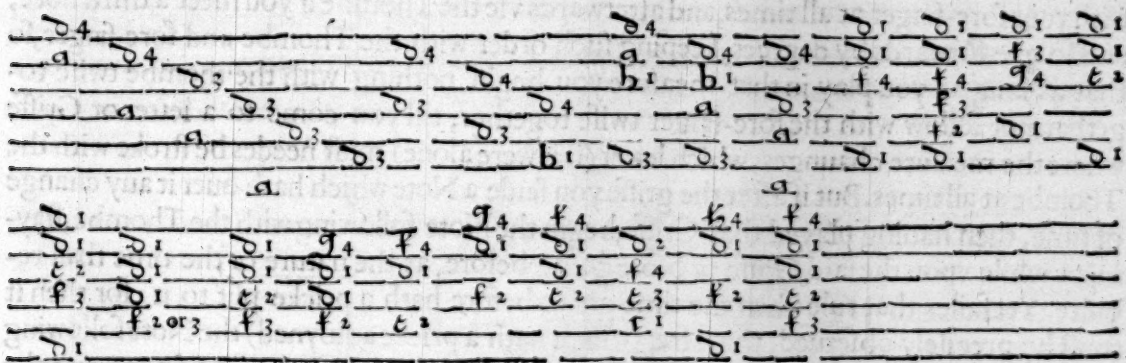
belonging to Lute-playing.

Where markethat the finger must belaid crosse the Fret often; nay, very oftentimes, (though you finde but one Letter of a kinde in that Fret,) that the other may be the swif-
 tier stopped, which cannot by any certaine Rule but onely by vse be learned. And know
 besides the same griffes the Letters differ not, yet are not stopt alwaies after the same sort, by
 reason of former or subsequent stops, which thing thou must diligently marke. For the letter
 C I thinke there is no lesse controuersie about it: for some men doe stop two Cs in the same
 Fret: when no Letter but A goes with them, with the second and third finger very ele-
 gantly: I alwayes stop it with the first and second finger, vnlesse it happen that B be in the
 same griffe, for then of necessitie must the two Cs be stopped with the second and third
 fingers. But if the said two Cs, and with them other letters then A, you must lay your finger
 crosse the fret, though not alwayes yet most an end, if those letters be vnder C which other-
 wise should according to the Rule be stopped with the second finger, vnlesse it chance that
 after the griffe wherein it is played, another C follows immediately in some other string:
 Because to the end the first, namely, the Letter which is set in some Base may the better be
 held, it must needs be stopped with the first finger. And this shall suffice for the Letter C:
 more and more certaine Rules you shall gather by vse and practise, yet haue I set downe
 some examples, lest the obscurenesse of these things I haue deliuered might hinder thee.



And many other besides which must be done in this manner.

For the Letter D, I said before it must be stopped with the third and fourth fingers: there-
 fore the Rule will hold in my opinion, whether two Ds being in one stop haue no other Let-
 ter betwixt them; or haue one Letter or more betwixt them: yet thus that the D on the
 lesse strings be stopped with the fourth finger, and the D on the great strings, with the third
 finger: and if happily three Ds come together, you may for the most part vse the second,
 third and fourth fingers, or lay your finger crosse the Fret, as those stops which goe before
 or follow will beare it: of this Rule let this also be an example.



Necessarie Obseruations

The same order you may keepe in the lower Frets, onely in them for the most part (and very often) wee vse to lay the finger crosse the Fret for more easinesse.

Of Holding.

Therefore I will now speake of holding the fingers vpon a string, which is in this part very necessary: because nothing is more sweete, then when those parts (the mothers of *Harmonie*) are rightly combined, which cannot be if the fingers be sodainely taken from the strings: for that voyce perisheth sodainely, when the stopping thereof is ended. And besides, nothing is more vncomely, then to haue the left hand moued vp and downe often, and by that meanes to occasion too much motion of the arme, which is with all care to be auoided. Besides, by staying the fingers on a string you shall so easily run vp and downe vpon the necke of your *LUTE* at your pleasure, that the very handling of it, (after a little labour and time patiently borne) will be no more troublesome to you then a pleasant walke. Therefore keepe your fingers in what strings soeuer you strike, (especially when you strike the Base) whilst the other fingers are stopping other stops, and remoue them not till another Note come, which doth immediately fall vpon another Base, or some other part. And if you may, hold the Base and the Treble together, if there be certaine middle Notes to be expressed: but if you may not for want of more fingers, take away that finger for the most part which stops the Treble: for it were better that Note perish then a Base. Generally take this for a Rule, the fingers must not be taken from the strings, without it be necessary: yet take heed whilst you play Diminutions, that one Note giue place to another, and be not held with the Note following. Thus much for the staying of the fingers on a string, and of the vse of the left hand, shall suffice for their vse which are meere ignorant, to be slightly spoken, whereof one cannot deliuer such plaine and certaine precepts, as he may of the right hand, the vse whereof to my power I will now set downe.

For the vse of the right hand.

First, set your little finger on the belly of the *LUTE*, not towards the Rose, but a little lower, stretch out your Thombe with all the force you can, especially if thy Thombe be short, so that the other fingers may be carryed in a manner of a fist, and let the Thombe be held higher then them, this in the beginning will be hard. Yet they which haue a short Thombe may imitate those which strike the strings with the Thombe vnder the other fingers, which though it be nothing so elegant, yet to them it will be more easie.

Now choosing one of these kindes, learne first to strike the strings more hard and cleare, whether they be one or more that are to be stricken: and that you may strike them with the right fingers, marke whether one string or more strings then one are to be stricken: if more then one, keepethis rule, let two strings which stand close together be stroken with the Thombe and fore-fingers: if two strings be distant one from another so that there be one or two strings betwixt them, strike them with the Thombe and middle finger: strike also three strings, with the Thombe, the fore-finger and middle finger: foure strings with all the other fingers (excepting the little finger,) if more be to be stroken (as oft there be) keeping the same order with your fingers, let the Thombe and the fore-finger strike each of them two strings, if so many be to be stroken.

To know how to strike single strings, being found amongst full stops.

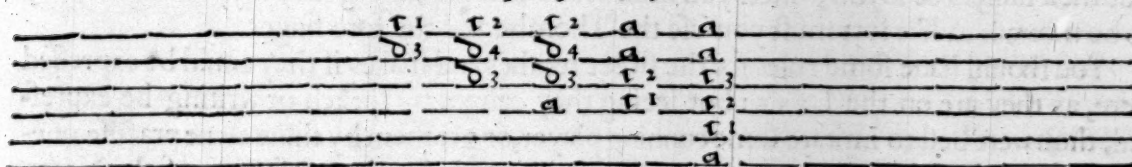
Now that you may know with which finger you must strike those notes which are found alone without the Griffes, examine diligentlie the measure that each hath to it allotted, and if a letter be set immediatlie after any Griffe, which letter is of the same measure with the Griffe, then when you haue played that Griffe, you must needes begin the Note following with your fore-finger at all times, and afterwards vse the Thombe if you meet a third note, and so goe forwards by degrees, keeping such order with the Thombe and fore-finger, so that as long as you play in that measure you begin nothing with the thombe twise together, nor follow with the fore-finger twise together, till you come to a letter or Griffe where the measure chaunges; which letter (if it were alone) must needes be stroke with the Thombe at all times. But if after the griffe you finde a Note which hath ouer it any change of time, then hauing played that Griffe, begin the Note following with the Thombe, staying a while vpon the said Griffe or Note going before, as the nature of the time shall require. Yet failes that rule when the time going before hath a pricke put to it: for then it must be precisely obserued, that after (which hath a pricke adioyned) the Note following though it be measured with a new measure, must be strooke with the fore-finger, and the other

belonging to Lute-playing.

other notes with the thombe and fore-finger, one after another. Yet is ther an exception in this excepcion: for when you finde a Griffemeasured with a pricke, as for example Γ and there follow it many Notes, the first whereof is \mathbb{B} , or if you meet with such a one \mathbb{F} and after it such a one \mathbb{B} , although the measure with a pricke doe goe before, yet must that which followes, contrarie to this rule, begin with the Thombe. For example of this Rule and other things which I haue formerly propounded, let this suffice: for the better vnderstanding whereof, note that the letters which you shall finde without a pricke added to them, must be stroke with the right hand Thombe: those which haue a pricke set by them or vnder them, with the fore-finger, the other numbers doe shew the application of other letters played together: the number of 2. signifieth the middle finger: the number of 3. the next finger.

Wherefore the numbers before the letters serueth.

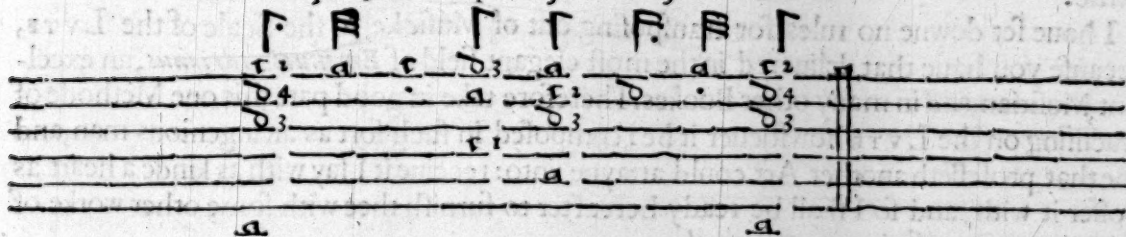
The Example of the first Rule.



Example of the second Rule. Example of the third Rule. Example of the fourth Rule.



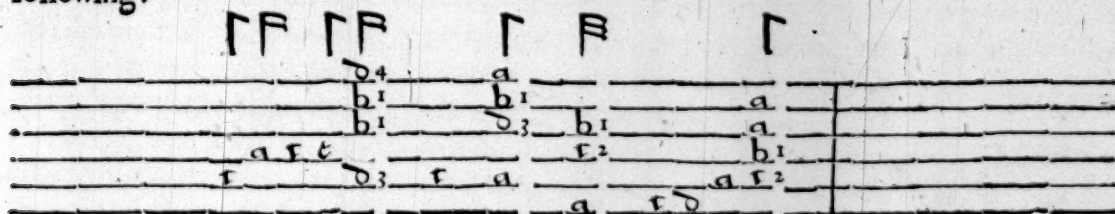
An Example of an exception from the fourth Rule.



These things being well obserued, know that the two first fingers may be vsed in Diminutions very well instead of the Thombe and the fore-finger, if they be placed with some Bases, so that the middle finger be in place of the Thombe, which Thombe whilst it is occupied in striking at least the Bases, both the hands will be graced, and that vnmanly motion of the Arme (which many cannot so well auoide) shall be shunned. But if with the said Diminutions there be not set Bases which are to be stopped, I will not counsell you to vse the two first fingers, but rather the Thombe and the fore-finger: neither will I wish you to vse the two fore-fingers, if you be to proceede (that is to runne) into the fourth, fift or sixt string with Diminutions set also with some parts. Besides you shall know that low letters placed in the Bases, from the fourth *Chorus* to the ninth, if they be noted with this time \mathbb{B} may more fitly, nay must all be strooke with the Thombe, and most commonly so they are stroken, although this time \mathbb{B} be put to them, as you shall more easily see in the example following:

Of playing with the two fingers.

A good Note.



C₂

I could

Necessarie Obseruations

I could wish you take as much paines in marking the Measures, as in the other former rules, especially if you be a beginner be not too hastie in handling the *LUTE*, for I dare promise you faithfully and without deceit, that nothing is more fit to second this businesse then patience in the beginning: for nothing can be gotten in an instant, and you must not thinke to play your lessons presently at first sight, for that is impossible. Wherefore take no other care but onely to strike all the Griffes and Notes that are in the middle betwixt them well and plainly, though slowly: for within a while, whether you will or no, you will get a habit of swiftnesse. Neither can you get that cleere expressing of Notes, vnlesse you doe vse your selfe to that in the beginning: which cleane deliuey euery man that fauours Musicke, doth farre preferre before all the swiftnesse and vnreasonable noyse that can be. This more I will tell you, you must be carefull when you beginne to learne to carry your body comely, and the right hand stedely. Somethere be that binde their right hand with a napkin or girdle whilst they play vpon the *LUTE*, that they may seeme to moue nothing but their fingers & ioyns, which you must vse so that in running they may seeme scarcely to be moued: in like sort must you vse the Thombe and the fore-finger.

You should haue some rules for the sweet relishes and shakes if they could be expressed here, as they are on the *LUTE*: but seeing they cannot by speech or writing be expressed, thou wert best to imitate some cunning player, or get them by thine owne practise, onely take heed, least in making too many shakes thou hinder the perfection of the Notes. In somme, if you affect biting sounds, as some men call them, which may very well be vsed, yet vse them not in your running, and vsethem not at all but when you iudgethem decent.

Take this for a farewell: that this diuine Art, which at this time is by so great men followed, ought to be vsed by thee with that great gracefulness which is fit for learned men to vse, and with a kinde of maiestie: yea, so that thou haue any skill in it be not ashamed at the request of honest friends to shew thy cunning: but if thou chancest to get an habit of perfection, prophane not the Goddesse, with making thy selfe cheape for a sleight gaine.

I haue set downe no rules for transposing out of Musicke to the Scale of the *LUTE*, because you haue that deliuered in the most elegant field of *Emanuel Adrianus*, an excellent Musitian, and in many other Bookes. Therefore take in good part this one Methode of practising on the *LUTE* howsoeuer it be: composed in such sort as an ingenious man, and one that professeth another Art could attayne vnto: receiue it I say with as kinde a heart as I offer it with, and so I shall be ready hereafter to furnish thee with some other worke of mine owne more serious. *Farewell.*

F I N I S.

OTHER NECESSARY

Obseruations belonging to the *LUTE*,

By *IOHN DOVLAND*, Batcheler of Musicke.

For Chusing of Lute-strings.



When wee take in hand to instruct or teach a man on the *LUTE*, wee doe suppose that hee knoweth before (be hee neuer so rude) what a String, a Fret, a Stop, a Stroke, &c. meaneth: therefore it were not conuenient for a Teacher to stand vpon euery small point and matter that may be thought appertayning to the Art of Lute-playing, but to leaue and let passe ouer some things, as apparant of themselues, or easie to be discerned of euery learner, by Nature, Sense, Reason, or common Experience, and therefore we will onely entreat and giue resolution of those things which are most needfull: of which chusing of *Lute-strings* is not the least. Ordinarily therefore wee choose *Lute-strings* by the freshnesse, or new making: the which appeares vnto vs by their cleere and oylinesse, as they lye in the Boxe or bundle; yet herein we are often deceiued, for Oyle at any time will make strings looke cleere, and therefore this trick is too too commonly vsed to them when they are old.

Now because Trebles are the principall strings wee neede to get, choose them of a faire and cleere whitish gray, or ash-colour, and take one of the knots in your hand, but let it not be too small, for those giue no sound, besides they will be either rotten for lacke of substance, or extreame false. Also open the boutes of one of the ends of the Knot, and then hold it vp against the light, and looke that it be round and smooth: but if you discern it to be curlie, as the thread of a curled Cypris, or horse hayre, (which you may as well feele as see) then refuse them, although they be both cleere and strong, because those strings were not well twisted, and therefore will neuer be true on the Instrument. For trying the strength of these strings, some doe set the top of their fore or middle finger on one of the ends of the Knot, which if they finde stiffe, they hould them then as good; but if it bend as wee say, through a dankish weakenesse, then they are not strong. Some againe doe take the end of the string between their teeth, and then plucke it, and thereby if it breake faseld at the end, then it is strong, but if it breake stubbed then it is weake. This Rule also is houlden for the breaking of a string betweene the hands. The best way, is to plucke out an end of the string (if the seller will suffer you, if hee will not assure your selfe that those strings which hee sheweth you are old or mingled,) and then looke for the cleernesse and faults before spoken, as also for faseling with little hayres. And againe looke amongst the boutes, at one end of the Knot, that the string be not parted, I meane one peece great and another small, then draw it hard betweene your hands, to try the strength, which done, hould it vp againe against the light betweene your hands, and marke whether it be cleere as before; if it be not but looke muddie, as a browne thread, such strings are old, and haue beene rubbed ouer with oyle to make them cleere. This choosing of strings is not alone for Trebles, but also for small and great Meanes: greater strings though they beould are better to be borne withall, so the colour be good, but if they be fresh and new they will be cleere against the light, though their colour be blackish.

Now againe some old strings will hould well the stretching betweene your hands, yet when you set them on the Instrument they will sticke, (and rise by starts) in the Nut, and there breake, euen in the tuning: the best remedy when the strings sticke so, is to rub the

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little nicks of the Nut, (in which the string slides) with a little Oyle, Waxe, or black lead. If you desire to choose strings that are not false, that the maker cannot promise you; but there is a rule for the knowledge thereof by sight after the string is drawn out, which being it is so ordinarie and so well knowne, I hould it not fit to trouble you with the relation. Some strings there are which are coloured, out of which choose the lightest colours, viz. among Greene choose the Sea-water, of Red the Carnation, and of Blew the Watchet.

Now these strings as they are of two sorts, viz. Great and Small: so either sort is packt vp in sundry kindes, towit, the one sort of smaller strings (which come from *Rome* and other parts of *Italy*) are bound vp by certaine Dozens in bundels; these are very good if they be new, if not, their strength doth soone decay: the other sort are packt vp in Boxes, and come out of *Germany*: of these, those strings which come from *Monnekin* and *Mildorpe*, are and continue the best. Likewise there is a kinde of strings of a more fuller and larger sort then ordinary (which we call *Gansars*.) These strings for the sizes of the great and small Meanes, are very good, but the Trebles are not strong. Yet also there is another sort of the smaller strings, which are made at *Linornia* in *Tuscanie*: these strings are rolled vp round together, as if they were a companie of horse hayres. These are good if they be new, but they are but halfe Knots. Note there is some store of these come hither lately, and are here made vp, and passe for whole Knots. For the greater sorts or Base strings, some are made at *Nuremberge*, and also at *Straesburge*, and bound vp onely in knots like other strings. These strings are excellent, if they be new, if not, they fall out starke false. The best strings of this kinde are double knots ioyned together, and are made at *Bologna* in *Lumbardie*, and from thence are sent to *Venice*: from which place they are transported to the Martes, and therefore commonly called *Venice* Catlines. The best time for the Marchant is to prouide his strings at Michaelmas, for then the string-makers bring their best strings which were made in the Summer to *Franckford*, and *Lypzig* Martes. Contrarily at Easter they bring their Winter strings, which are not so good.

Of setting the right sizes of Strings vpon the Lute.

FOR the well ordering and setting on the right sizes of strings vpon the Lute, the senses of Seeing and Feeling is required. Wherefore first haue consideration to the greatness or smallness of the Instrument, and thereby proportionably size your strings, appointing for the bigger Lute the greater strings, and for the lesser Lute the smaller strings, which being so thought on, first set on your Trebles, which must be strayned neither too stiffe nor too slacke, but of such a reasonable height that they may deliuer a pleasant sound, and also (as Musitions call it) play too and fro after the strokes thereon. Secondly, set on your Bases, in that place which you call the sixt string, or *ut*: these Bases must be both of one bignes, yet it hath beene a generall custome (although not so much vsed any where as here in England) to set a small and a great string together, but amongst learned Musitions that custome is left, as irregular to the rules of Musicke. But to our purpose: these double Bases likewise must neither be stretched too hard, nor too weake, but that they may according to your feeling in striking with your Thombe and finger equally counterpoise the Trebles, yeelding from them a low or deepe sound, distant from the Trebles an Interuall called *Disdiapason*. Now the Base being ordered, proceede to the Tenor, which strings must be so much smaller then the Base, that they may reach a *Diateffaron* higher, that is, a fourth, or to say better, foure Notes higher: that being done, strike the Tenor with your Thombe, and the Treble with your fore-finger both together, and you shall heare them sound the Interuall *Diapason cum Diapente*. Thus as the sounds increase in height, so the strings must decrease in greatness. Likewise by the contrary, for those *Accessories*, which are the seauenth, eight and ninth string, &c. keeping the former counterpoise, as if they were equall things waighed in an euen Ballance.

belonging to Lute-playing.

Of fretting the Lute.

Although it may be thought we doe not herein keepe a good *Decorum*, because our discourse is first of fretting the Lute, rather then of Tuning, which is most commonly vsed: yet for that we meane this to Schollers, and not Maisters (seeing both these things are so needefull) I haue rather chosen this subiect first, hoping hereby to make the easier induction to Tuning: which part is not the least, and of most desired, because between Fretting and Tuning there is *Simphonie* by *Antiphonie*, that is to say, through the winding vp and letting downe of the strings, an Accord riseth from Discord, so as of contrary Notes is composed a sweet Tune, which doth concurre and after a sort of meeting together, briag forth by their agreement that sound which pleaseth the Eare. Wherefore as that famous Maister in Musicke *Andreas Ornithoparcus*, saith in lib. 1. cap. 3. of his *Micrologus*: a voyce is compact of a Key and a Sillable: euen so here the sounds on the Lute, by which a Tenor of Notes may be expressed) are compact of a stoppe and a stroke; whose distinction is shewed by Strings called of the auncient Musitions *Pthongos*, and also by Frets called *Nerui*, *Glarianus* lib. 1. *Deaiocha*. Now these frets of late yeeres were but seauen in number, as witnesseth *Hans Gerle* Lutenist, Citizen and Lute-maker of *Nurenburge*, (for so he stileth himselfe in his booke of *Tableture*, printed 1533.) and so the seauenth fret (according to the Monochord in the Diatonike order) rested vpon the *Dispente*. Yet presently after there was added an eight fret: for my selfe was borne but thirty yeeres after *Hans Gerles* booke was printed, and all the Lutes which I can remember vsed eight frets, and so ended at the *Semitonium cum Diapente*.

But yet as *Plautus* saith, Nature thirsting after knowledge, is alwayes desirous to inuent and seeke more, by the wittie conceit (which I haue scene, and not altogether to be disallowed) of our most famous countriman M^r. *Mathias Mason* Lutenist, and one of the Groomes of his Maiesties most honourable Priuie Chamber, (as it hath ben told me,) inuented three frets more, the which were made of wood, and glued vpon the belly, and from thence about some few yeeres after, by the French Nation, the neckes of the Lutes were lengthned, and thereby increased two frets more, so as all those Lutes which are most receiued and desired, are of tenne frets. Now to place these frets aright, whereby wee may make vse of these various sounds by them caused, there is two wayes: the one is the deuine sence of Hearing, which those that be skilfull doe most vse, and according to the opinion of the *Stoicks*, is a Spirit reaching from the Vnderstanding to the Eares, and thereby (after the Instrument is tuned open) doe set them in their order; yet as *Caluissius* in *de initio & progressu Musiciis* saith, the sence of Hearing of all others deceiueth most, and cannot discern and iudge of the sounds in the smaller Interualls. To this agreeth *Valla Placentinus* in lib. 2. cap. 3. of his Musicke, wherein hee writeth that those sounds must be censured and pondered with naturall Instruments, and not by the Eares, whose iudgement is dull, but by wit and reason.

Now the certaintie thereof was first found out (as *Petrus Comester* in *Historia Scholastica* saith) by *Tubals* waighing of his brother *Tubals* Hammers: but most Authors attribute this vnto *Pithagoras*, (the sonne of *Mnesarchus* a Samian borne) the first author of the name of Philosophie, who flourished in the time of *Cambices* king of Persia, seauenty yeeres after the captiuitie of Babilon ended: when *Tarquinius superbus* the last King of the Romaines reigned: more then fixe hundred yeeres after the destruction of Troy; and fise hundred yeeres before the birth of Christ, and the manner of it was thus. *Pithagoras* searching after a certaine distance of Interualls, left the iudgement of the Eares, and went to the rules of Reason: for hee would not giue credit to mans Eares, which are chaunged partly by Nature, partly by outward accidents: as for example, let a companie of Lutenists, Violists, &c. which be skilfull, play each after other, and you see euery one as the Instrument cometh to him, Tune according to the iudgement of his owne Eare. Besides, *Pithagoras* was giuen to no Instruments, amongst which commonly there groweth much varietie and

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uncertaintie, being that euen now if you will regard the strings, the Ayre being moyst dulleth their sound, or dry, makes them dry, or by some other accident doth chaunge the state of their former constancie. Now being all other Instruments were subiect to the same, hee accounting all these things to be of no waight nor truth, did with great toyle studie a long time how hee might learne the firme and constant course of Concords. Meane while (as God would haue it) passing by the Smith shops, hee heard the beating of their Hammers, and that of diuers sounds there was as it were one consent. Wherefore amazed at this, hee set to that worke which he had long intended, and pondering long thought that the strength of the strikers did make the diuersitie of the sounds: which that it might be more euident vnto him, hee bad them change hammers, but the propertie of the sounds was not in the Armes of the strikers, but in the hammers which were chaunged: wherefore marking that, hee takes the waight of the hammers, and being by chance there fise hammers, they were found to be duple in waight, which answered themselues, according to the concord of a *Diapason*, and that which was duple to the least, hee found to be a *Sesquitercio* to another, to whom it sounded a *Diateffaron*. And againe hee found that the same duple was a *Sesquialter* to that, with which it was ioyned in a *Diapente* concord. Now those two, to whom the former duple was proued to be a *Sesquitercius* and *Sesquialter*, were found to keepe a *Sesquioctaua* proportion one with another betwixt themselues: and the fift hammer which was a discord to all of them was reiected. Whereas therefore before *Pithagoras* his time, the Musicall concords were called partly *Diapason*, partly *Diapente*, and partly *Diateffaron*, which was thought the least of all Concords. Wherefore *Pithagoras* was the first that by this meanes found out by what proportion this diuersitie of sounds was ioyned together.

And to make that which is spoken more plaine, let there be for examples sake of hammers foure waights, which let be comprehended in the numbers vnder-written, 12. 9. 8. and 6. Those hammers which waigh 12. and 6. pounds, did strike a *Diapason*, or eight Concord in the duple: the hammer that waighed 12. to the hammer of 9. pound waight, and farther the hammer of 8. pound, to the hammer of 6. pound, according to the *Sesquitercia* proportion, were ioyned in a Concord of a fourth, or in a *Diateffaron*: then the 9. pound hammer to that of 6. and of 12. to 8. did mingle a fift or *Diapente*, in the *Sesquialtera* proportion. Againe, the hammer of 9. to that of 8. did sound in a *Sesquioctaua* proportion. Wherefore returning backe againe from hence, and searching by manifold tryals, whether the whole nature of Concords did consist in these proportions, and so fitting the waights (which answered the late found proportions) to strings, hee iudged of their Concords by his Eare. Then ouerseeing the doubleness and halfe of the strings length, and fitting the other proportions, he gat a most true rule out of his manifold experience, and was exceedingly ioyed that hee had found that which in all things answered with the truth: hitherto are *Boetius* his words.

Thus the Interualls being found out by waight and number, wee will endeauour to set them downe by measure: whereby the ignorant may perceiue by this vndiuided Trinitie, that the finger of God framed Musicke, when his Word made the World. Wherefore take a thinnie flat ruler of whitish woode, and make it iust as long and straight as from the inward side of the Nut to the inward side of the Bridge, then note that end which you meane to the Bridge with some small marke, and the other end with the letter *A*. because you may know which belongeth to the one and to the other: then lay the ruler vpon a Table, and take a payre of compasses and seeke out the iust middle of the Ruler: that note with a pricke, and set the letter *N*. vpon it, which is a *Diapason* from the *A*. as appeareth by the striking of the string open. Secondly, part the distances from *N*. to *D*. in three parts, then the first part giues you the seauenth fret from the Nut, making a *Diapente*: in that place also set a pricke, and vpon it the letter *H*. Thirdly, deuide the distance from the letter *H*. to the letter *A*. in eleauen parts: two of which parts from *A*. giues the first fret, note that with a pricke, and set the letter *B*. thereon, which maketh a *Semitone*. Fourthly, diuide the distance from *H*. to the letter *A*. in three parts, one of which parts from *A*. vpward sheweth the second fret, note that with a pricke, and set the letter *C*. vpon it, which maketh a whole

Tone

belonging to Lute-playing.

Tone from *A*. Fifthly, diuide the distance from *N*. to *A*. into two parts, there the first part sheweth you the first fret, sounding a *Diateffaron*: in that place also set a pricke, and vpon it the letter *F*. The sixt fret which is a *G*. must be placed iust in the middest betwixt *F*. and *H*. which maketh a *Semidiapente*. Seuenthly, diuide the distance from the letter *B*. to *A*. in three parts, which being done, measure from the *B*. vpwards foure times and an halfe, and that will giue you the third fret, sounding a *Semiditone*: mark that also with a prick, & set thereon the letter *D*. then set the fourth fret iust in the middle, the which will be a perfect *ditone*: then take one third part from *B*. to the Bridge, and that third part from *B*. maketh *I*. which soundeth *Semitonium cum Diapente*, then take a third part from the Bridge to *C*. and that third part maketh *E*. which soundeth *Tonus cum diapente*, or an *Hexachordo maior*. Then take one third part from *D*. to the Bridge, and that third part from *D*. maketh *L*. which soundeth *Ditonius cum Diapente*. Now take your *LUTE*, and lay it vpon a Table vpight, and set the Ruler edgewise, betweene the nut and the bridge, and thereby set little marks vpon the necke of the Instrument euen with those on the ruler, because those are the places on which your frets must stand.

Thus haue you the perfect placing of your ten frets, which taketh away that scruple by which many are deceiued, when they say the frets are false. Note here also, wee doe not try the frets, as wee trie the strings: but (now knowing their places) size them rightly, for which any kinde of string will serue, I meane whether they be true or false, new or old, onely take heed that you set not a great fret where a small one should be, & so by contrary: for euery fret doth serue as a *Magade*: therefore doe this; let the two first frets neere the head of the Instrument (being the greatest) be of the size of your Countertenor, then the third and fourth frets must be of the size of your great Meanes: the fift and sixt frets of the size of your small Meanes: and all the rest sized with Trebles. These rules serue also for Viols, or any other kinde of Instrument whereon frets are tyed.

Of Tuning the Lute.

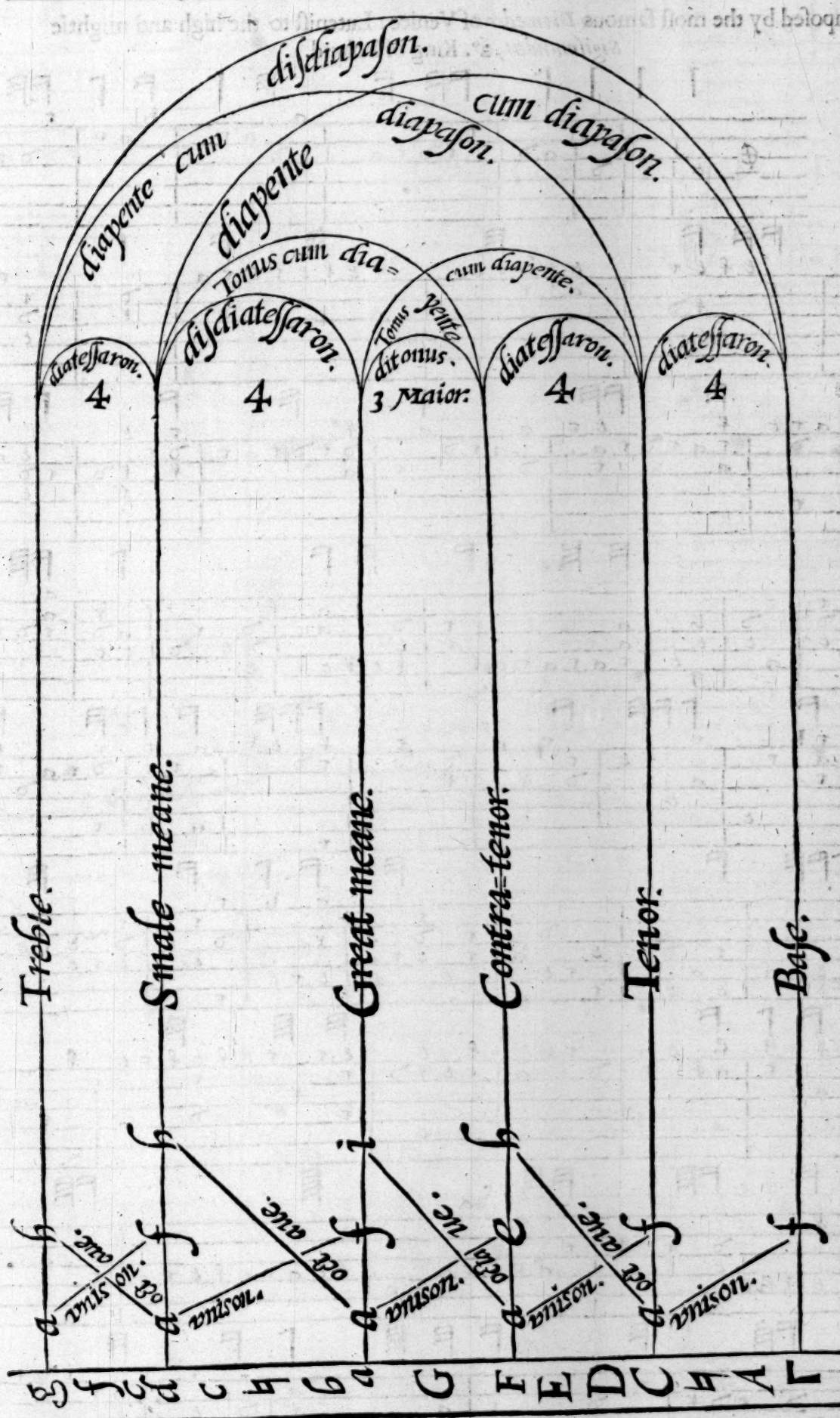
BEing there is such Symphonie by Antiphonie, which proceedeth through the winding vp and letting downe of the strings, as is aboue said, and therein affirmed by *Plutarch*, to be one kinde of wisdom, which (saith he) is called *MVSICKE*. I wish those who assume vnto themselves the name of Maister, (by instructing of others) to prouide and finde out some good and necessary rules for the tuning of the *LUTE*, not onely for their owne ease, but also for the Scholers present good, because it is most needfull. Againe, though the Maister be neuer so diligent, painefull, and industrious, yet three things are required in the Scholer, necessary for the obtaining thereof, *viz.* Nature, Reason, and Vse: because this Harmony dependeth of Science and humane Art, which the vnderstanding retaineth by Muscicall habit. And from hence it is, that in *MVSICKE* not onely the sense, but also vnderstanding is weakened. Wherefore I exhort all Practitioners on this Instrument to the learning of their Pricke-song, also to vnderstand the Elements and Principles of that knowledge, as an especiall great helpe, and excellent worker in this Science, and soone attained, if the Teacher be skilfull to instruct aright: for which purpose I did lately set forth the Worke of that most learned *Andreas Ornithoparcus* his *Micrologus*, in the English tongue. Also the duty of the Lute-master is to teach them the *vt* vpon the Instrument, that thereby they may both discerne those degrees which are continuall, and also those discreet Interualls, which belong to the tuning of an Instrument. Now this intellectuall appeareth vnto vs commonly by the subtile sense of Hearing (which is of so great price, that *Plotinus*, the chiefe of the Platonicall familie, maketh it like the beautie of the Soule.) For which cause, some haue set forth Rules to approue the agreement of Concords by Vnisons and Octaues, which indeede is true, when the Instrument is tuned, but by what order those strings must be let vp or downe, to shew the finding out thereof, I haue not seene declared by any. Therefore according to

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mine owne experience : first, let the Scholer practise to set euery one of the paires in an vnison, which being well vnderstood : Secondly, let him tune his Bases and one of his Tenors in the Vnison : Thirdly, let him raise the sounds of the Base, by stopping thereon, and then make the Tenor sound open, to that sound which was stopt in the Base : this rule must be followed betweene the Base and the Tenor vntill the Tenor be in the *Vnison* with the Base in the letter *F* : and then tune both the Tenors together, but, suppose you haue tuned your Tenor too high, then you shall finde it in some of those places aboue the *F*, as in *G*, *H*, &c. Wherefore let it downe againe to *F*. This same course must be kept through out, onely excepting between the Contratenor and the great Meane, in which the same course aboue said must be vsed, that the great Meane may be in the *Vnison* with *E* in the Contratenor, and so by this vse the *LVTE* being tuned, you shall heare these Interualls or spaces in the table vnderneath, and very quickly learne to tune the *LVTE* by your eare, without stopping, and also place the frets according to the generall custome.



belonging to Lute-playing.



Fantasies for the Lute.

Composed by the most famous *Diomedes* of Venice : Lutenist to the high and mightie
Sigismundus, 2^o. King of Poland.

Fantasia.
 I

The musical score is written on a five-line staff. It begins with a treble clef and a common time signature (C). The notation consists of letters (a, b, c, d, e, f, g, h) placed on the lines and spaces of the staff, representing fret positions on the lute strings. Above the staff, there are various lute tablature symbols, including vertical strokes and letters. The score is divided into measures by vertical bar lines. The first measure is marked with a 'C' and a '1'. The second measure is marked with a '2'. The third measure is marked with a '3'. The fourth measure is marked with a '4'. The fifth measure is marked with a '5'. The sixth measure is marked with a '6'. The seventh measure is marked with a '7'. The eighth measure is marked with a '8'. The ninth measure is marked with a '9'. The tenth measure is marked with a '10'. The eleventh measure is marked with a '11'. The twelfth measure is marked with a '12'. The thirteenth measure is marked with a '13'. The fourteenth measure is marked with a '14'. The fifteenth measure is marked with a '15'. The sixteenth measure is marked with a '16'. The seventeenth measure is marked with a '17'. The eighteenth measure is marked with a '18'. The nineteenth measure is marked with a '19'. The twentieth measure is marked with a '20'. The twenty-first measure is marked with a '21'. The twenty-second measure is marked with a '22'. The twenty-third measure is marked with a '23'. The twenty-fourth measure is marked with a '24'. The twenty-fifth measure is marked with a '25'. The twenty-sixth measure is marked with a '26'. The twenty-seventh measure is marked with a '27'. The twenty-eighth measure is marked with a '28'. The twenty-ninth measure is marked with a '29'. The thirtieth measure is marked with a '30'. The thirty-first measure is marked with a '31'. The thirty-second measure is marked with a '32'. The thirty-third measure is marked with a '33'. The thirty-fourth measure is marked with a '34'. The thirty-fifth measure is marked with a '35'. The thirty-sixth measure is marked with a '36'. The thirty-seventh measure is marked with a '37'. The thirty-eighth measure is marked with a '38'. The thirty-ninth measure is marked with a '39'. The fortieth measure is marked with a '40'. The forty-first measure is marked with a '41'. The forty-second measure is marked with a '42'. The forty-third measure is marked with a '43'. The forty-fourth measure is marked with a '44'. The forty-fifth measure is marked with a '45'. The forty-sixth measure is marked with a '46'. The forty-seventh measure is marked with a '47'. The forty-eighth measure is marked with a '48'. The forty-ninth measure is marked with a '49'. The fiftieth measure is marked with a '50'. The fifty-first measure is marked with a '51'. The fifty-second measure is marked with a '52'. The fifty-third measure is marked with a '53'. The fifty-fourth measure is marked with a '54'. The fifty-fifth measure is marked with a '55'. The fifty-sixth measure is marked with a '56'. The fifty-seventh measure is marked with a '57'. The fifty-eighth measure is marked with a '58'. The fifty-ninth measure is marked with a '59'. The sixtieth measure is marked with a '60'. The sixty-first measure is marked with a '61'. The sixty-second measure is marked with a '62'. The sixty-third measure is marked with a '63'. The sixty-fourth measure is marked with a '64'. The sixty-fifth measure is marked with a '65'. The sixty-sixth measure is marked with a '66'. The sixty-seventh measure is marked with a '67'. The sixty-eighth measure is marked with a '68'. The sixty-ninth measure is marked with a '69'. The seventieth measure is marked with a '70'. The seventy-first measure is marked with a '71'. The seventy-second measure is marked with a '72'. The seventy-third measure is marked with a '73'. The seventy-fourth measure is marked with a '74'. The seventy-fifth measure is marked with a '75'. The seventy-sixth measure is marked with a '76'. The seventy-seventh measure is marked with a '77'. The seventy-eighth measure is marked with a '78'. The seventy-ninth measure is marked with a '79'. The eightieth measure is marked with a '80'. The eighty-first measure is marked with a '81'. The eighty-second measure is marked with a '82'. The eighty-third measure is marked with a '83'. The eighty-fourth measure is marked with a '84'. The eighty-fifth measure is marked with a '85'. The eighty-sixth measure is marked with a '86'. The eighty-seventh measure is marked with a '87'. The eighty-eighth measure is marked with a '88'. The eighty-ninth measure is marked with a '89'. The ninetieth measure is marked with a '90'. The ninety-first measure is marked with a '91'. The ninety-second measure is marked with a '92'. The ninety-third measure is marked with a '93'. The ninety-fourth measure is marked with a '94'. The ninety-fifth measure is marked with a '95'. The ninety-sixth measure is marked with a '96'. The ninety-seventh measure is marked with a '97'. The ninety-eighth measure is marked with a '98'. The ninety-ninth measure is marked with a '99'. The hundredth measure is marked with a '100'.

Fantasies for the Lute.

The image displays a handwritten musical score for a lute, consisting of ten systems of staves. Each system typically contains three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef and a key signature of one sharp, and a bottom staff with a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and lute tablature letters (a, b, c, d, e, f, g, h). The score is written in a historical style, with some letters appearing in a stylized, almost cursive font. The overall layout is organized into ten distinct systems, each separated by a horizontal line. The handwriting is clear and legible, with some minor ink bleed-through visible from the reverse side of the page.

Fantasies for the Lute.

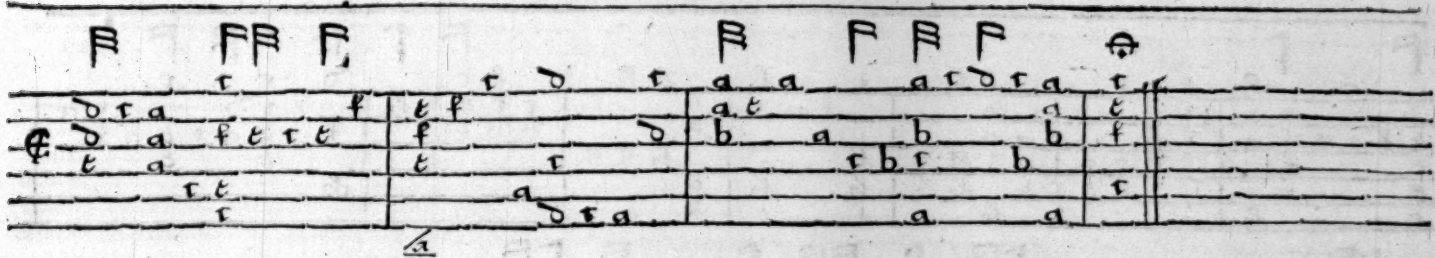
Composed by the most famous, the KNIGHT of the Lute.

Fantasia.

2

Handwritten musical notation for a Lute fantasy, featuring a single staff with a treble clef and a key signature of one flat (B-flat). The notation is written in a historical style, using letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical strokes with flags) to represent notes and rests. The piece is divided into measures by vertical bar lines. Above the staff, there are several groups of rhythmic symbols, some of which are enclosed in boxes. The notation is dense and fills the page, with some measures containing multiple notes and rests. The overall style is characteristic of early printed music manuscripts.

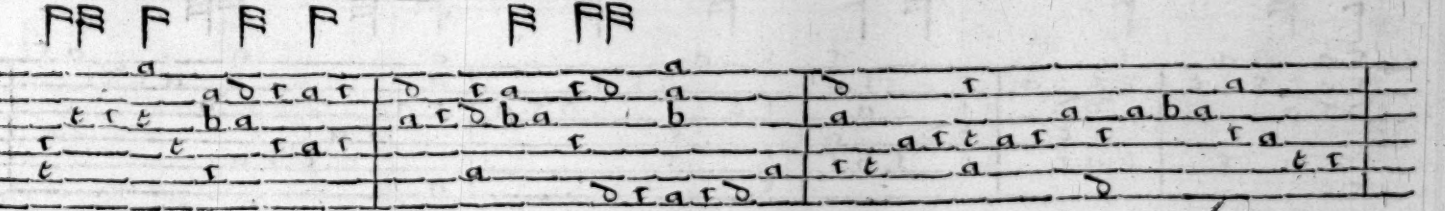
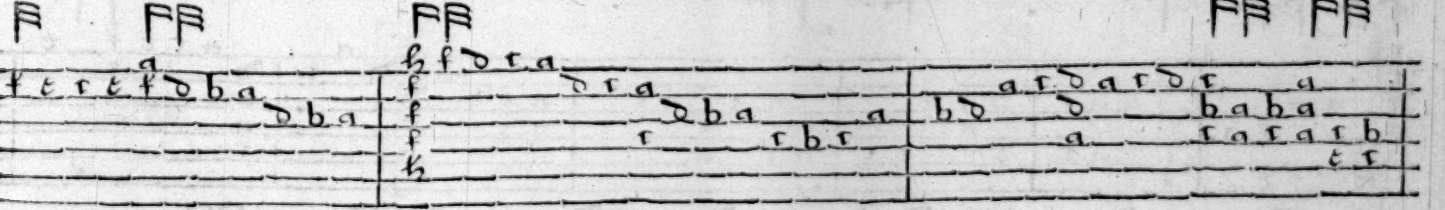
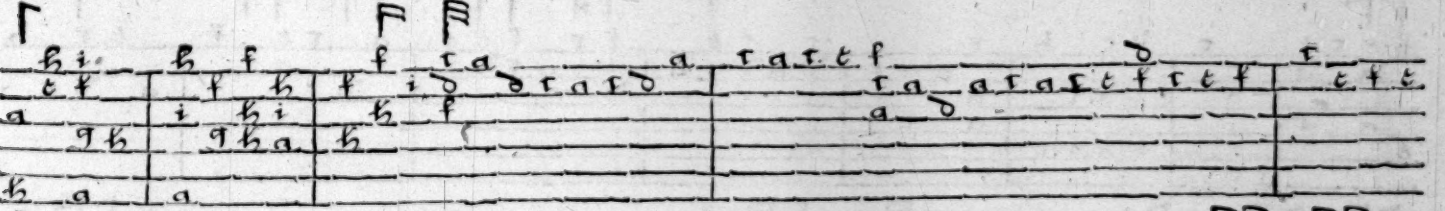
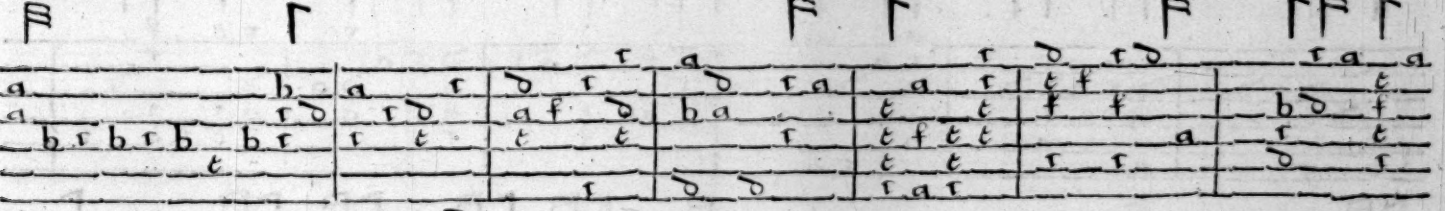
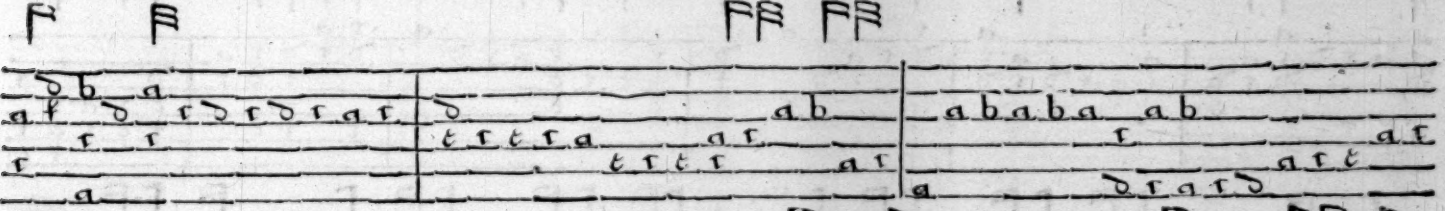
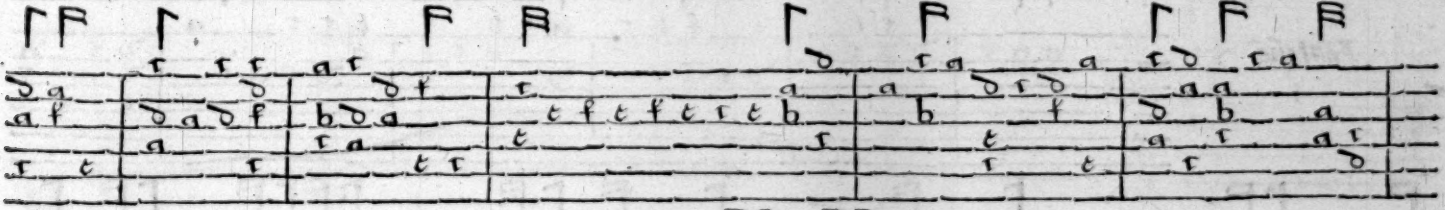
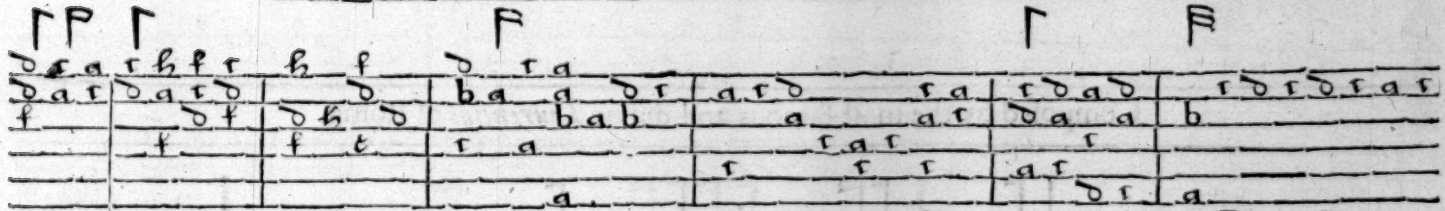
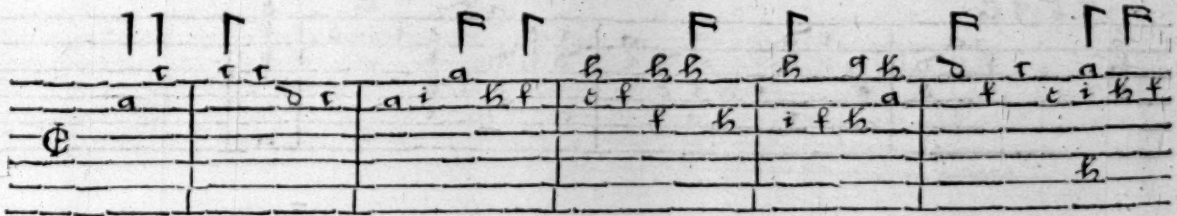
Fantasies for the Lute.



Composed by the most famous *Jacobus Reis* of Augusta: Lutenist to the most mightie and victorious
Henricus 4. French King.

Fantasia.

3.



Fantasies for the Lute.

First system of musical notation for Lute, featuring various rhythmic values (P, T, F, B, etc.) and letter-based notation (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) on a five-line staff.

Second system of musical notation, continuing the piece with similar rhythmic and letter-based notation.

Third system of musical notation, concluding the first section with a double bar line.

Composed by the most famous and diuine *Laurencini* of Rome.

Fantasia.

4

Fourth system of musical notation, starting with a treble clef and a common time signature (C), followed by rhythmic and letter-based notation.

Fifth system of musical notation, continuing the piece.

Sixth system of musical notation, continuing the piece.

Seventh system of musical notation, continuing the piece.

Eighth system of musical notation, continuing the piece.

Ninth system of musical notation, concluding the piece with a double bar line.

Fantasies for the Lute.

The main musical score consists of six systems, each with three staves. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g) and rhythmic flags to represent fret positions and timing. Above the staves, there are various lute-specific symbols, including pairs of 'P' and 'B' and single 'P' or 'B' characters, which likely denote specific lute techniques or string assignments. The music is organized into measures by vertical bar lines.

Composed by the most Artificiall and famous, *Alfonso Ferrabosco* of Bologna.

Fantasia.
5

The musical score for 'Fantasia' (numbered 5) consists of two systems, each with three staves. The notation continues the lute tablature style with letters and rhythmic flags. Above the staves, there are lute symbols, including 'P' and 'B' pairs and single 'P' characters. The score concludes with a double bar line and repeat dots.

Fantasies for the Lute.

This image displays a page of handwritten musical notation for lute fantasies. The page is organized into ten systems, each consisting of three staves. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g) to represent fret positions on the strings. Rhythmic values are indicated by numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) placed above or below the letters. The notation is written in a cursive, handwritten style. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation is dense and fills the page, with various musical symbols and clefs used throughout. The page is numbered '2' in the top left corner.

Fantasies for the Lute.

Composed by the most famous *Gregorio Huwet* of Antwerpe: Lutenist to the most high and mightie
Henricus Julius, Duke of Brunswicke, &c.

Fantasia.

The musical score is written in a form of lute tablature. It consists of ten systems, each containing three staves. The notation uses letters (a, b, c, d, e, f, g) and rhythmic flags (vertical strokes) placed above and below the staves. The first system is labeled "Fantasia." and begins with a treble clef. The notation is dense and characteristic of 16th-century lute manuscripts.

21

Handwritten musical notation on a single page, featuring a series of staves with notes and rests. The notation is written in a style characteristic of early manuscript notation, with notes often represented by letters (a, b, c, d, e, f, g) and rests by vertical lines. The page is divided into several systems, each containing multiple staves. The notation is dense and fills most of the page.

Fantasies for the Lute.

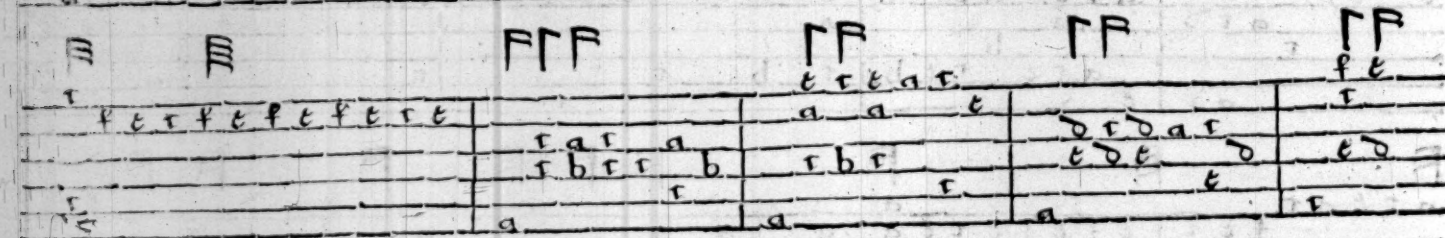
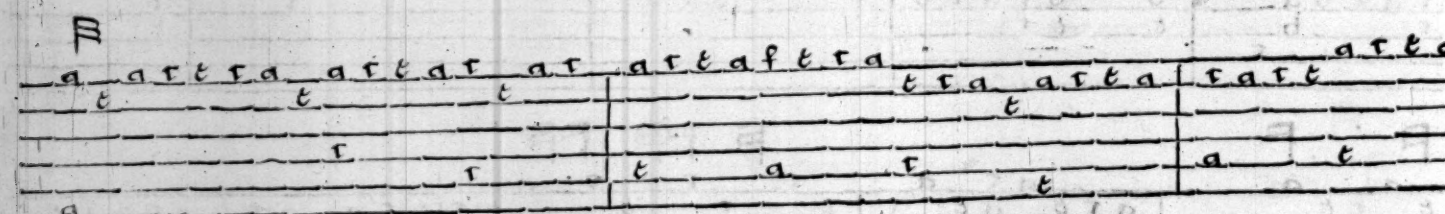
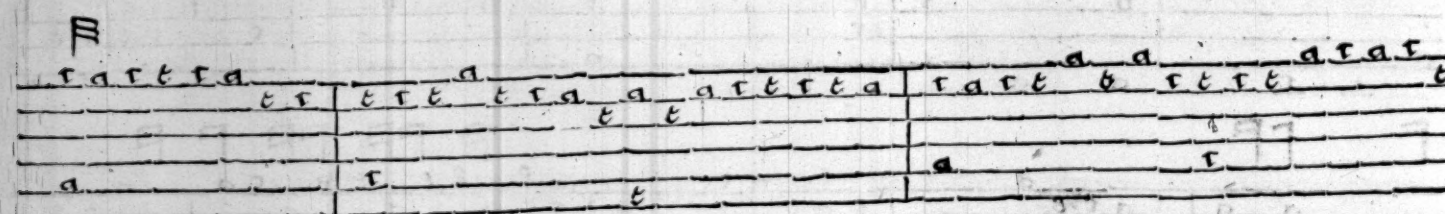
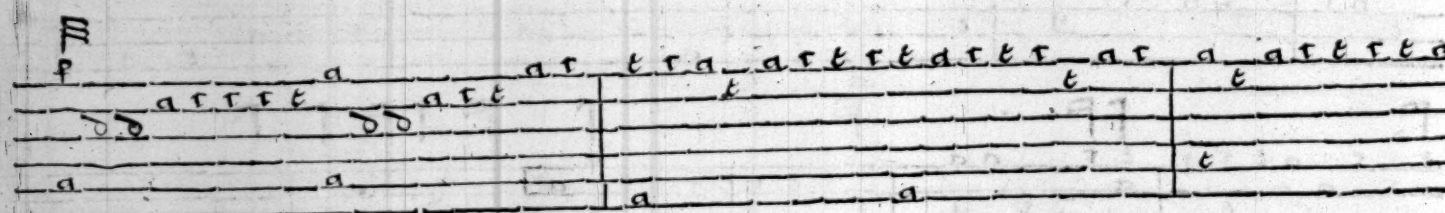
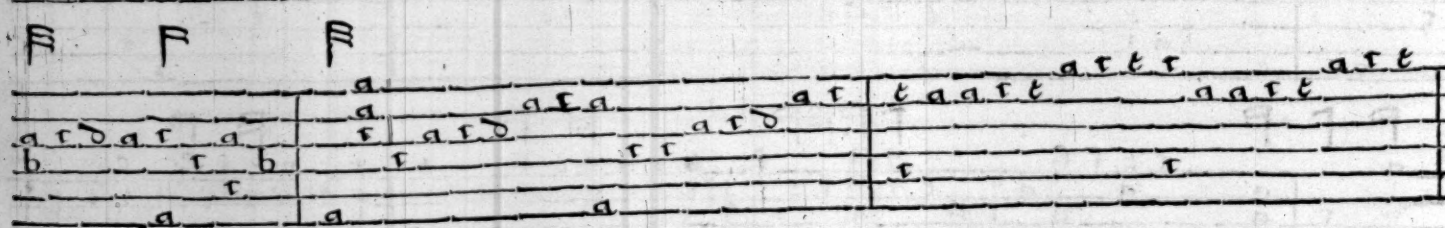
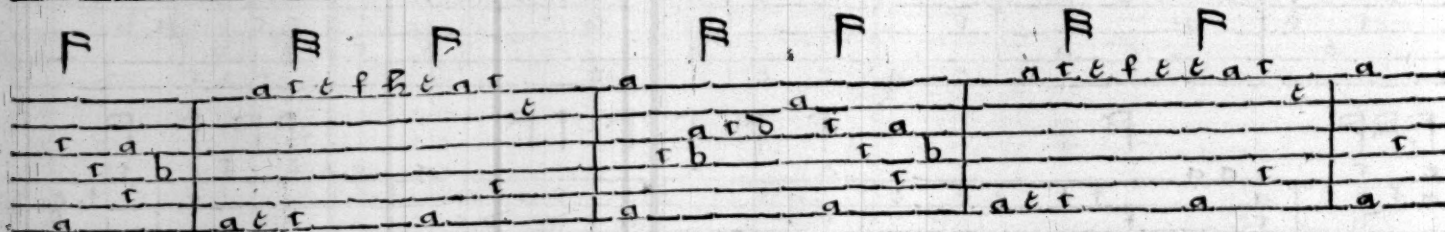
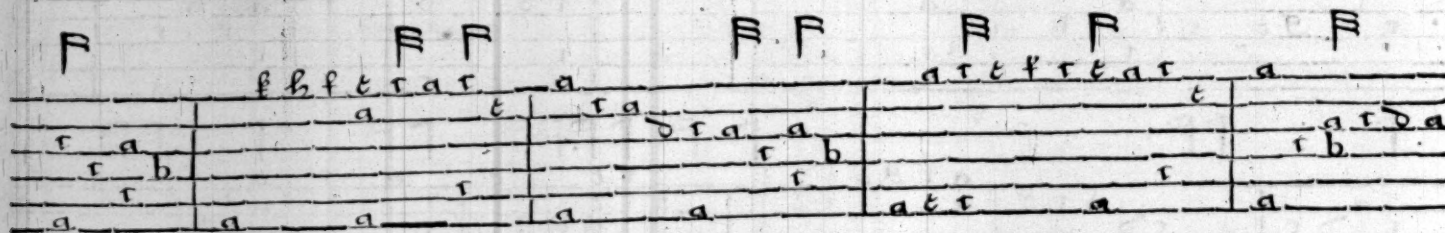
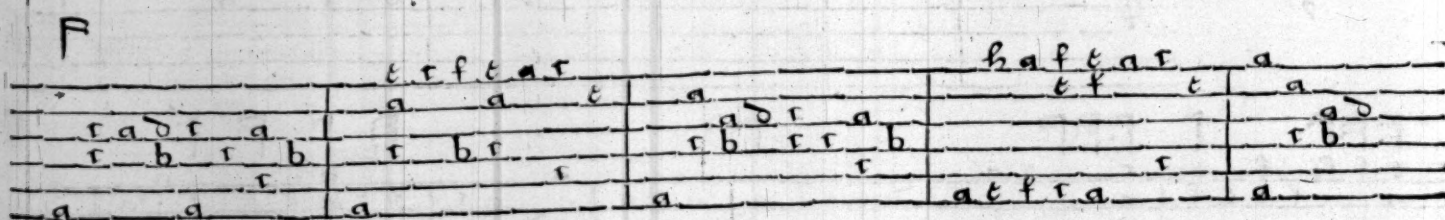
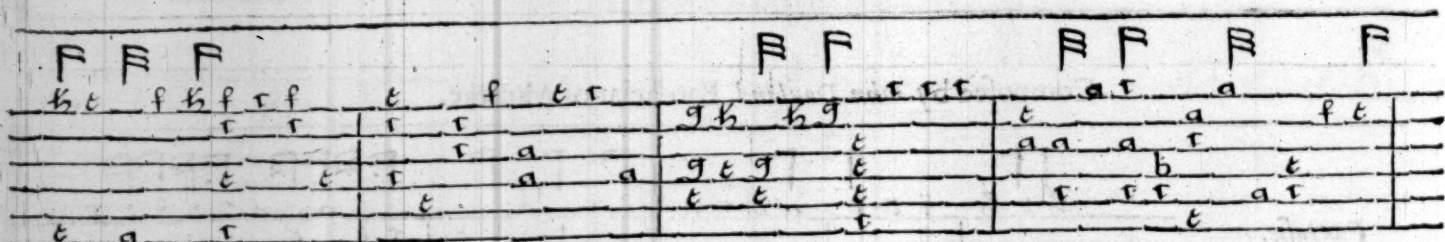
Composed by *John Douland*, Batchelar of Musicke.

Fantasia.

7

The musical score is written on a single system of five staves. It begins with a treble clef and a common time signature. The notation is a mix of rhythmic symbols (vertical strokes with flags) and letter-based notation (a, b, c, d, e, f, g, h). The piece is divided into measures by vertical bar lines. The notation is dense and characteristic of early 17th-century lute tablature notation.

Fantasies for the Lute.



Fantasies for the Lute.

Handwritten musical notation for Lute Fantasies, consisting of six systems of staves with letters and rhythmic markings.

System 1: Starts with a **F** (Forte) dynamic. The first staff contains the letters **f r e** and **e e e e a**. The second staff contains **a a a a** and **a**. The third staff contains **r b r** and **r**. The fourth staff contains **a**. The fifth staff contains **r a a r e e e a r**. The sixth staff contains **e r e a**. The seventh staff contains **r b r** and **e**.

System 2: Starts with a **F** (Forte) dynamic. The first staff contains **a a e r e a** and **a e r f e f a a f a a r a**. The second staff contains **a a a a** and **a a a a**. The third staff contains **r b r** and **r a r**. The fourth staff contains **a e e** and **e e a r**. The fifth staff contains **r a r** and **r**. The sixth staff contains **r b r** and **r r r a**. The seventh staff contains **e a b e a b**.

System 3: Starts with a **F** (Forte) dynamic. The first staff contains **r a e** and **e**. The second staff contains **a a a a** and **a a a a**. The third staff contains **r b r** and **r r r a**. The fourth staff contains **e a b e a b**.

System 4: Starts with a **F** (Forte) dynamic. The first staff contains **b** and **f**. The second staff contains **a a a a a r** and **e e e e e**. The third staff contains **a a a a a r e e** and **r**.

System 5: Starts with a **F** (Forte) dynamic. The first staff contains **r a a a** and **a a a a**. The second staff contains **a a r r a** and **e e r a a**. The third staff contains **e e r a a** and **a a a**. The fourth staff contains **e e e e**.

System 6: Starts with a **F** (Forte) dynamic. The first staff contains **r a a a** and **a a a a**. The second staff contains **a a a a** and **a a a a**. The third staff contains **e e e e** and **a a a a**.

Here endeth the Fantasies.

Pauins for the Lute.

Here beginneth the Pauins: of which the first was made by the most magnificent and famous Prince
Mauritius, Landgraue of Hessen, and from him sent to my Father, with this inscription
 following, and written with his GRACES owne hand:

Mauritius Landgravius Hessia fecit in honorem Ioanni Doulandi Anglorum Orphei.

Pauin.

The musical score is written in a historical lute tablature style. It features ten systems, each containing three staves. The notation uses letters to represent fret positions and rhythmic symbols to indicate timing. The first system is explicitly labeled 'Pauin.' on the left margin. The score is a single melodic line for the lute, with no separate bass or treble clefs as understood in modern notation.

Pauins for the Lute.

Handwritten musical notation for lute, consisting of ten systems of staves. Each system contains a single melodic line with various notes, rests, and lute-specific symbols (such as 'P' for plectrum, 'f' for fret, and 'r' for rest). The notation is written in a historical style, likely from a 16th-century manuscript.

System 1: *P P P P* *P P P P* *P* *P P P*
a b r a b d f b d a a d r d a r a b d a b f f d i
f a a r e a b
a a

System 2: *P P* *P P* *P*
f g d f b d a i f h i f h e f h e a r e a a a
r a h g i h r d r
e f a

System 3: *P P P P P P P P* *P P P* *P P P* *P P P P P P P P*
d f h f d f d r d a r d f h d f h r d a d a a r a
d r f a r d f h i f b a f f e a a b
a d r a e r b r a r d a

System 4: *P P P* *P P P* *P P P* *P P P P P P P P* *P P*
d f h f d f d r d a r d a d a a r a a
a r a r e f g f g d f a b d f a b a a b a
r d f d r d a r d a r d a r d r r

System 5: *P P P* *P* *P P P* *P*
a d b a a r d a b d a b d a r d f d f h a r d f d r a
r d r a a r d f h a
r a a d

System 6: *P* *P P P* *P P* *P P P P P P*
b a b d a r e d a f h h f d f h e n r d r a r d a r f e r e f e
r i f g f b d a e r

System 7: *P P* *P P* *P P* *P P P* *P P*
a r d a r a d b a a r d a a r d d a r a a r d a r d f f h d f
a b d b a b d a a r d r d f
a a

System 8: *P* *P P P P* *P P P P*
h f f d d d r a r d a r d b b d a r d a r d f a d r
g f g f h f g f d b b d a r d r

System 9: *P P P P* *P P*
a a b d b a b d a a b d a b a b f e r e f e
a b d a b a b a b r a r d r r

System 10: *P P* *P P* *P*
f e r e a d a r d r a r a r d f d f d r a r d r
a a a r

Pauins for the Lute.

Composed by the most famous and perfect Artist *Anthonie Holborne*, Gentleman Vther to the
most Sacred *Elizabeth*, late Queene of England, &c.

Pauin.
2

The musical score is written on ten staves, each with a single line. The notation consists of letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical strokes with flags) placed on the lines. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of the 16th-century lute tablature.

Pavins for the Lute.

Composed by the most excellent Musition *Thomas Morley* Batcheler of Musicke, and Organist in the Chappell of the most Sacred *Elizabeth*, late Queene of England, &c.

Pavin.
3

The musical score consists of ten staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals, along with a system of rhythmic flags (P, F, B) above the staves. The piece is in 3/4 time, as indicated by the '3' below the first staff. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The handwriting is in a historical style, and the paper shows signs of age and wear.

Pauins for the Lute.

Composed by the right perfect Musition *Daniell Batchelar* : one of the Groomes
of her Maiesties Priuie Chamber.

Pauin.

4

The musical score consists of ten staves of handwritten notation. Each staff begins with a treble clef and a common time signature (C). The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g) and accidentals (sharps, flats) to represent fret positions. The score is divided into measures by vertical bar lines. The first staff begins with a 'Pauin.' label and a '4' below it. The notation is dense and characteristic of early modern lute music.

Pauins for the Lute.

The musical score is written on ten systems, each consisting of a single staff. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical strokes with flags) to represent fret positions and timing. The systems are separated by vertical bar lines. The notation is dense and characteristic of early printed music manuscripts.

Pauins for the Lute.

Composed by *John Douland* Batcheler of Musicke.

Pauin.

5

Sir *John Langton*
his Pauin.

The musical score is written on 11 staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The score is written in a historical style, with some letters (a, b, c, d, e, f, g, h) used as note heads or as part of the notation. The piece is in 5/4 time, as indicated by the '5' below the title.

Pauins for the Lute.

Handwritten musical notation on a single page, featuring a series of staves with notes and lyrics. The notation is a form of shorthand, possibly a simplified musical notation or a specific dialect of musical notation. The lyrics are written below the notes, often in a stylized or abbreviated form. The page is divided into several systems, each containing multiple staves. The notation includes various note values (e.g., quarter notes, eighth notes) and rests. The lyrics are often written in a shorthand that corresponds to the notes above them. The overall appearance is that of a personal manuscript or a working draft for a musical score.

Pauins for the Lute.

The main musical score consists of four systems of tablature. Each system is written on a six-line staff. The notation includes letters (a, b, c, d, e, f, g, h) and rhythmic flags above the staves. The first system has four measures, the second has four measures, the third has four measures, and the fourth has four measures. The notation is dense and characteristic of early lute tablature.

Composed by the most Artificiall and famous *Alfonso Ferrabosco* of Bologna.

Pauin.
6

The continuation of the musical score consists of four systems of tablature. Each system is written on a six-line staff. The notation includes letters (a, b, c, d, e, f, g, h) and rhythmic flags above the staves. The first system has four measures, the second has four measures, the third has four measures, and the fourth has four measures. The notation is dense and characteristic of early lute tablature.

Pauins for the Lute.

The musical score is written on a single staff per system. The notation includes letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical strokes with flags) to represent fret positions and timing. The systems are separated by horizontal lines. The first system begins with a 'P' time signature. The notation is dense and characteristic of early printed music manuscripts.

Pavins for the Lute.

Composed by Robert Donland.

Pavin.

7

Sir Tho. Monson
his Pavin.

The musical score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a common time signature. The notation consists of letters (a, b, c, d, e, f, g) placed on the lines and spaces of the staff, representing fret positions on a lute. Rhythmic values are indicated by vertical strokes with flags. The score is divided into measures by vertical bar lines. The piece is titled 'Pavin.' and '7', and is attributed to 'Sir Tho. Monson his Pavin.' The handwriting is in a cursive style typical of 17th-century manuscripts.

Pauins for the Lute.

The musical score is written on ten systems, each consisting of three staves. The notation is a form of lute tablature where letters (a, b, c, d, e, f, g, h, i, k) represent fret positions on the strings. Rhythmic values are indicated by numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and various note heads (half, quarter, eighth, sixteenth, thirty-second, and sixtieth notes). The score is organized into measures by vertical bar lines. Some systems begin with a lute clef (a stylized 'C' with a dot) and a key signature (one sharp, F#). The notation is dense and characteristic of early modern lute manuscripts.

Here endeth the Pauins.

Galliards for the Lute.

Here beginneth the Galliards: the first whereof is commonly knowne by the name of the most high and mightie *Christianus* the fourth King of Denmarke, his Galliard.

Galliard.

The musical score is written on a single staff with a treble clef. It consists of several measures, each containing a sequence of notes represented by letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and rhythmic values (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The notes are arranged in a sequence that follows the rhythm of the piece. The score is divided into measures by vertical bar lines. The first measure is labeled 'Galliard.' and the second measure is labeled '1'. The score ends with a double bar line.

Galliards for the Lute.

The musical score consists of ten systems, each with three staves. The notation is a form of lute tablature or early musical notation, using letters (a, b, c, d, e, f, g, h) and rhythmic symbols (vertical strokes with flags for crotchets, horizontal lines for minims, etc.).

System 1: *h g e r a a r e r a a f h r f f a*

System 2: *r f a f d r f f f f f f h f d r a d r a a r d*

System 3: *r f e h g f h r r a d r a d r a a r d r r h*

System 4: *r a r a r d a r h r r a a a e r e r a e e e*

System 5: *r a r a e r a e r a d r a d r a f f f f f f f f f f f*

System 6: *f f d r a d a r e g h r r r a d a d r a d r d*

System 7: *d r a r a d b a a d a r d r a h h a a d a*

System 8: *h f d f d r a a h e g h e a r*

System 9: *a r d r f e f*

System 10: *a r d r*

Finis. Iohn Dowland,
Bachelor of Musick.

Galliards for the Lute.

The most sacred Queene Elizabeth, her Galliard.

Galliard.

2

Finis. Iohn Dowland,
Batcheler of Musick.

Galliards for the Lute.

The Right Honourable *Robert* Earle of Essex, high Marshall of England, his Galliard.

[illegible]

Firm. John Dewland, Batcheler of Musick.

Galliards for the Lute.

The Right Honourable *Ferdinando* Earle of Darby, his Galliard.

[illegible]

Galliards for the Lute.

The Right Honourable the Lady *Rich*, her Galliard.

Galliard.

The musical score is written on a single staff with a C-clef. It consists of several systems of music, each beginning with a group of rhythmic symbols (vertical strokes with flags) and a group of melodic symbols (letters and accidentals). The notation is characteristic of 17th-century lute tablature or early printed music. The score includes various rhythmic values such as minims, crotchets, and quavers, and melodic lines often starting with a 'C' or 'F' and including accidentals like sharps and flats. The piece concludes with a double bar line and a final melodic flourish.

Galliards for the Lute.

The Right Honorable the Lady *Cliftons* Spirit.

Galliard.

6

This is a handwritten musical score for a Galliard on the lute. The score is organized into ten systems, each consisting of a five-line staff. The notation includes standard musical notes (half, quarter, eighth, and sixteenth notes), rests, and lute tablature (letters a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The tablature is written on the lines of the staff, often with a '6' indicating the sixth fret. The score is written in a single system, with the title 'Galliards for the Lute.' at the top. The composer's name, 'The Right Honorable the Lady Cliftons Spirit.', is written below the title. The piece is identified as 'Galliard.' and '6' (likely indicating the number of measures or a specific section). The notation is clear and legible, with a focus on the rhythmic and melodic structure of the piece.

Galliards for the Lute.

Handwritten musical notation for a Galliard, featuring three systems of three staves each. The notation includes various rhythmic values (e.g., minims, crotchets) and accidentals (sharps, flats). The piece concludes with the word "Finis." and the name "Robert Douland."

Sir Thomas Monson his Galliard.

Galliard.
7

Handwritten musical notation for the first system of Sir Thomas Monson's Galliard, consisting of three staves with rhythmic notation and accidentals.

Handwritten musical notation for the second system of Sir Thomas Monson's Galliard, consisting of three staves with rhythmic notation and accidentals.

Handwritten musical notation for the third system of Sir Thomas Monson's Galliard, consisting of three staves with rhythmic notation and accidentals.

Handwritten musical notation for the fourth system of Sir Thomas Monson's Galliard, consisting of three staves with rhythmic notation and accidentals.

Handwritten musical notation for the fifth system of Sir Thomas Monson's Galliard, consisting of three staves with rhythmic notation and accidentals.

Galliards for the Lute.

The musical score consists of seven systems, each with three staves. The notation is a form of lute tablature using letters (a, b, c, d, e, f, g, h, i) placed on or below the staff lines. Above the staves, there are various rhythmic and structural symbols, including vertical strokes, flags, and groups of letters (e.g., FFF, FF, FFF). The score is written in a historical style, likely from a 16th-century manuscript.

System 1: *FFF FFF* *FF FF FF F F* *F F*
 System 2: *F* *FF FF F FFF FFF FFF*
 System 3: *F* *FF FF F F* *F F*
 System 4: *FF F* *FF FFF FFF FFF F F* *F F*
 System 5: *F* *FF FF* *FF*
 System 6: *F* *FF F*

Here endeth the Galliards.

Almaines for the Lute.

Here beginneth the Almaines: the first whereof is commonly knowne
by the name of *Mounsers* Almaine.

Almaine.

This is a handwritten musical score for a lute piece titled 'Almaines for the Lute'. The score is written on ten systems of five-line staves. Each system begins with a set of rhythmic flags (vertical strokes with horizontal bars) indicating the tempo and meter. The notation is a form of early lute tablature, using letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' to represent fret positions on the strings. The first staff of each system typically contains the main melody, while the subsequent staves provide harmonic support or a second voice. The piece is identified as 'Almaine' and is noted as being commonly known by the name of 'Mounsers Almaine'. The handwriting is in a historical cursive style, and the paper shows signs of age.

Almaines for the Lute.

Handwritten musical notation for "Almaines for the Lute." The notation is arranged in ten systems, each consisting of three staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines, along with a series of letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) written below the staves, likely representing a lute tablature. The notation is written in a historical style, with some letters appearing in a stylized or shorthand form.

System 1: *Almaines for the Lute.*

System 2: *Almaines for the Lute.*

System 3: *Almaines for the Lute.*

System 4: *Almaines for the Lute.*

System 5: *Almaines for the Lute.*

System 6: *Almaines for the Lute.*

System 7: *Almaines for the Lute.*

System 8: *Almaines for the Lute.*

System 9: *Almaines for the Lute.*

System 10: *Almaines for the Lute.*

Almaines for the Lute.

Handwritten musical notation on a single page, featuring a series of staves with notes and rests. The notation is written in a cursive, handwritten style, likely representing a musical score. The page is divided into several systems, each containing multiple staves. The notes are written in a cursive, handwritten style, and the rests are indicated by horizontal lines. The overall appearance is that of a personal or working manuscript.

Almaines for the Lute.

Handwritten musical notation for the Lute, featuring various rhythmic symbols (e.g., ♯, ♭, ♮, ♯♯, ♭♭) and letter-based notes (e.g., a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) on a five-line staff. The notation is organized into measures, with some measures containing multiple notes or rests. The piece concludes with the word "Finis." and the signature "Daniell Bacheler."

Almaines for the Lute.

Sir Henry Guilforde
his Almaine.

The manuscript is a page of a handwritten musical score for lute, titled "Almaines for the Lute." and "Sir Henry Guilforde his Almaine." It consists of ten systems of three staves each. The notation is a form of early lute tablature, using letters (a, b, c, d, e, f, g, h) and rhythmic flags to represent fret positions and timing. The first system begins with a treble clef and a common time signature. The notation is dense and fills the staves, with some letters appearing above and below the lines. The manuscript is written in a dark ink on aged paper.

Almaines for the Lute.

The first of the
Queenes Maskes.

This musical score is for a lute piece titled 'The first of the Queenes Maskes'. It is written on a single staff with a treble clef and a common time signature (C). The notation is a form of early lute tablature, using letters (a, b, c, d, e, f, g) to represent fret positions on the strings. Above the staff, there are various rhythmic and articulation symbols, including vertical strokes with flags and beams, and some letters like 'f' and 'r'. The score is divided into measures by vertical bar lines. The piece consists of several measures, with some measures containing multiple letters indicating complex fretting patterns. The overall style is characteristic of 16th-century lute music notation.

The second of the
Queenes Maskes.

This musical score is for a lute piece titled 'The second of the Queenes Maskes'. It is written on a single staff with a treble clef and a common time signature (C). The notation is a form of early lute tablature, using letters (a, b, c, d, e, f, g) to represent fret positions on the strings. Above the staff, there are various rhythmic and articulation symbols, including vertical strokes with flags and beams, and some letters like 'f' and 'r'. The score is divided into measures by vertical bar lines. The piece consists of several measures, with some measures containing multiple letters indicating complex fretting patterns. The overall style is characteristic of 16th-century lute music notation.

Almaines for the Lute.

The first system of lute tablature consists of three staves. The top staff contains rhythmic notation (letters) above the strings. The middle and bottom staves contain the letters 'a', 'b', 'c', 'd', 'e', 'f' representing fret positions. The system is divided into measures by vertical bar lines.

The last of the
Queenes Maskes.

The second system of lute tablature also consists of three staves, similar to the first system. It contains rhythmic notation and fret letters ('a' through 'f') across multiple measures. The notation is dense, with many letters indicating specific fret positions for the lute strings.

Almaines for the Lute.

The Witches daunce
in the Queenes Maske.

This musical score is for a lute piece. It consists of five systems of staves. Each system has a treble staff with a single line and a bass staff with a single line. The notation is a form of early lute tablature, using letters (a, b, c, d, e, f, g) to represent fret positions. Above the staves, there are various rhythmic and structural symbols, including vertical strokes, flags, and some numbers like '3' and '11'. The piece begins with a treble clef and a common time signature 'C'. The notation is dense, with many letters and symbols packed into the staves.

Sir John Smith
his Almaine.

This musical score is for a lute piece. It consists of five systems of staves. Each system has a treble staff with a single line and a bass staff with a single line. The notation is a form of early lute tablature, using letters (a, b, c, d, e, f, g) to represent fret positions. Above the staves, there are various rhythmic and structural symbols, including vertical strokes, flags, and some numbers like '3' and '11'. The piece begins with a treble clef and a common time signature 'C'. The notation is dense, with many letters and symbols packed into the staves.

Almaines for the Lute.

This is a handwritten musical score for a lute piece titled "Almaines for the Lute." The score is written on ten systems of three-line staves. The notation is a form of early lute tablature, using letters (a, b, c, d, e, f, g) to denote fret positions on the strings. Above the staves, there are various rhythmic and articulation symbols, including vertical strokes, flags, and slurs. The music is organized into measures by vertical bar lines. The notation is dense and characteristic of 16th-century lute manuscripts. The piece concludes with a double bar line and a final symbol.

Here endeth the Almaines.

Corantoes for the Lute.

Here beginneth the Corantoes : the first whereof is commonly knowne
by the name of Mounfier Ballard his Coranto.

Coranto.
1

John Perrichon his Coranto.

Coranto.
2

Corantoes for the Lute.

Coranto.

3

The musical score is written on six systems, each consisting of three staves. The notation is a form of shorthand used in early printed music, where letters and symbols represent notes and rhythms. The first staff of each system typically contains the treble clef and the key signature (one flat, B-flat). The music is in 3/4 time, as indicated by the '3' and the rhythmic values. The piece concludes with a double bar line at the end of the sixth system.

Corantoes for the Lute.

Mounfier *Saman* his Coranto.

Coranto.

4

Handwritten musical notation for a Coranto piece, featuring multiple staves with notes, rests, and fingerings. The notation includes various musical symbols such as clefs, notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Corantoes for the Lute.

Mounfier Saman.

Coranto.

This is a handwritten musical score for a Coranto on the Lute. The score is organized into ten systems, each consisting of a six-line staff. The notation includes various note values (half notes, quarter notes, eighth notes, and sixteenth notes), rests, and dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo). The key signature is one flat (B-flat), and the time signature is 3/4. The score is written in a clear, legible hand, with some corrections and erasures visible. The piece concludes with a double bar line and a repeat sign.

Corantoes for the Lute.

Coranto.
6

Handwritten musical notation for Coranto 6, featuring lute tablature (letters a, b, c, d, e, f, g) and rhythmic symbols (vertical strokes with flags) across multiple staves.

Coranto.
7

Handwritten musical notation for Coranto 7, featuring lute tablature (letters a, b, c, d, e, f, g) and rhythmic symbols (vertical strokes with flags) across multiple staves.

Here endeth the Corantoes.

Voltes for the Lute.

Here beginneth the Voltes.

Volte. 1

Voltes for the Lute.

[illegible]

Voltes for the Lute.

Volte. 3

The musical score is written on ten systems of three staves each. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first system is labeled 'Volte. 3'. The notation is in a historical style, likely from a 16th or 17th-century manuscript.

Voltes for the Lute.

Volte 4

Handwritten musical notation for Volte 4, consisting of five systems of three staves each. The notation includes various notes, rests, and lute-specific symbols like 'F' and 'P'. The first system is marked 'Volte 4'.

Volte 5

Handwritten musical notation for Volte 5, consisting of three systems of three staves each. The notation includes various notes, rests, and lute-specific symbols like 'F' and 'P'. The first system is marked 'Volte 5'.

Voltes for the Lute.

First system of musical notation for the Lute, featuring two staves with notes and rests, and a series of rhythmic markings (F, P, F, P, F, P) above the staves.

Second system of musical notation, continuing the piece with notes, rests, and rhythmic markings (F, P, P, P, F, P, F, P).

Third system of musical notation, including a section labeled "Volt. 6" and notes with rests, and rhythmic markings (F, P, P, P, F, P, F, P).

Fourth system of musical notation, featuring notes, rests, and rhythmic markings (F, P, P, P, F, P, F, P).

Fifth system of musical notation, continuing the piece with notes, rests, and rhythmic markings (F, P, P, P, F, P, F, P).

Sixth system of musical notation, featuring notes, rests, and rhythmic markings (F, P, P, P, F, P, F, P).

Seventh system of musical notation, including notes, rests, and rhythmic markings (F, P, P, P, F, P, F, P).

Voltes for the Lute.

Volc
7

F F.F F.F F F F F.F.F

F.F F F.F F.F F.F F.F F.F F.F

F.F F.F F.F F.F F.F F.F F.F F.F

F.F F.F F.F F.F F.F F.F F.F F.F

F.F F.F F.F F.F F.F F.F F.F F.F

F.F F.F F.F F.F F.F F.F F.F F.F

FINIS.